

The Greatest Fright-Film Stars of All Time!

MONSTERS OF THE MOVIES



**SPECIAL!
GODZILLA
LIVES AGAIN**

**THE
CREATURE
WALKS
AMONG
US!**

**TOD
SLAUGHTER
MASTER OF
MENACE**



EXCLUSIVE INTERVIEW WITH "THE BRIDE OF FRANKENSTEIN"

Godzilla -

Tokyo's
Greatest Nemesis

What is green, weighs over a hundred tons, and sleeps where it pleases? Right the first time—it's GODZILLA! The mightiest movie monster since King Kong is on the loose again in this article that asks: Why do the people of Tokyo bother to keep rebuilding the city each time GODZILLA stamps it down?



By Don Glut

In Japan, the superstars of the motion picture screen are not of the stock of Paul Newman or Charlton Heston. Even the perennial Emperor of Japan's equivalent of Hollywood, Toshirō Mifune, has been nudged out of his top star position by rather interesting traits, for the Tokyo-based stars that draw the most fan mail are not even human. They comprise a corps of behemoths from out of time and outer space—monsters, robots, and mecha.

Greater of all the Japanese monster stars is undoubtedly Godzilla, a 400-foot-tall, amphibious, historic myth, with a spiked back and breath that can cause fire. The residents of Tokyo must have forgotten how many times the mighty creature has leveled their metropolis. For the more Godzilla demolishes Tokyo on the screen, the more his fans love him.

Godzilla's history goes back to the studios of Toho International in 1954. Director Ishirō Honda and special effect wizard Eiji Tsuburaya formed a team that would make an idolistic mark on the genre of the monster film. Together they created a monster, black-and-white science fiction/horror-epic about an enormous legendary monster from prehistoric times, reborn in the modern day world. The film was entitled *GOJIRA* and became a sensation in Japan.

Not until 1956 was the film released in the United States. Through his company Embassy Pictures, film mogul Joseph E. Levine booked an American version of the film into the United States (with new footage of Raymond Burr portraying a foreign correspondent whose narration eliminated the need to dub the entire picture into English). The celebrated Japanese monster was given a new name—one that would sound more formidable to American ears. Thus the two-year-old film **GOJIRA, KING OF THE MONSTERS** was unleashed in neighborhood theaters all across the country.

GOJIRA, KING OF THE MONSTERS has the standard giant-monster-on-the-loose plot. The real action in the film starts with a series of ship disasters which prompt an investigation. The natives of Odo Island, a body of land near the area where the disasters had taken place, believe that Godzilla, a monster out of their legend, is responsible for the trouble. Naturally, as Steve Marlow (Burr) and paleontologist Dr. Yamani go to the island to investigate, Godzilla himself raises his reptilian head over the island. Pandemonium follows as the towering horror, lumbering on his powerful hind legs, goes thrashing about the island, claimng more lives under his crushing mass and blazing breath.

Later, at a meeting of scientists, Dr. Yamani presents

his theory that the so-called Godzilla is actually a prehistoric monster—a hybrid of land and marine reptile—survived from its millions of years shelter by (not surprisingly) repeated H-bomb tests.

In an attempt to destroy the gigantic monster, the authorities drop a series of depth bombs. They are exactly how successful their bombings were when Godzilla rises to his full 400-foot height in Tokyo harbor. What follows is the part of the film the audience has been waiting—Godzilla's spectacular raid upon Japan's greatest city.

Effortlessly, Godzilla stomps his way through Tokyo, leaving only destruction behind him. His enormous jaws clamp through whole train cars. Flory breath sets the city ablaze. Buildings crumble and topple with

*The amazing amphibious spider
that was once Tokyo Bay.
Leaving a path of destruction
behind him!*





TOM TIGHE

Two of the eight monsters battle it out by the sea. Who's pulling who's leg?

bit every step. Certainly, the Japanese fight back with all the weapons at their disposal. Yet nothing available to Man—neither bullet nor electricity—can stop the creature. It is not long before Steve Martin despairingly accepts the fact that Tokyo—and the world—is doomed.

These scenes of grand scale destruction are a sheer delight to behold, despite Honda's rather slow-paced direction. Godzilla himself was sometimes in the form of a miniature puppet, from approximately the waist up. But usually the "King of the Monsters" was an actor wearing a rubber costume which, when photographed with the proper low angles as Godzilla crushed through the skilfully constructed model city, was entirely convincing. The film's low key black-and-white photography and the predominance of night scenes added to the realism, proving to this writer at least that a dinosaur-type monster can be convincingly brought to life on the screen without stop frame animation. Some of Tsuburaya's finest miniature work appeared in the original *GODZILLA* film, establishing him as a true master of his art.

The salvation of the world from the rampaging Godzilla was the work of a scientist named Dr. Sarazawa, the inventor of a device called the Oxygen Destroyer. The invention removed oxygen from the water and reduced any living creatures in the vicinity to bones—and then to atoms. Sarazawa has vowed never

to make his discovery known lest it be used for evil purposes. Only after much coaxing is the scientist convinced that his invention could destroy Godzilla.

Beneath the waters off Japan, Dr. Sarazawa places his Oxygen Destroyer near the submerged Godzilla. Then, to insure that his monster can never surface again, the doctor commits suicide. The water begins to bubble. Moments later, Godzilla emerges from the surface of the churning water, then sinks back to the bottom of the sea. Within seconds the monster's bones are stripped of flesh—then dissolve to nothingness. Godzilla, King of the Monsters, is undeniably dead as this minor Fifth clause comes to a end.

GODZILLA, KING OF THE MONSTERS was made for an adult audience. The subject matter was handled with complete soberity. And Godzilla himself was no more than a plastic, virtually brainless prehistoric monster. Had Godzilla remained no more than atoms flowing with the sea, his image would have remained thus but Toho—including director Honda and special effects expert Tsuburaya—soon realized that even Dr. Sarazawa's Oxygen Destroyer could not forever destroy a monster that made as much money for the studio as did Godzilla. Yet if Godzilla were to endure through more films without becoming a colorless bore, his "personality" would have to be other than that of a mindless animal.

The following year, Toho made a film which tem-

lars as GODZILLA'S COUNTERATTACK (according to Wolf Lee's *Reference Guide to Fantastic Films*). The film presented a Godzilla (not the original disintegrated Godzilla) and by the time the film went through a Warner Brothers release in the USA, his name was changed to correspond to the new title, GIGANTIS, THE FIRE MONSTER.

The Godzilla costume had been revamped for this sequel. Certain close-ups of the modified head border on the comical and we can already see the beginnings of the humor that would soon become a part of the Godzilla mythos.

The plot, again, is relatively simple. Two Japanese flyers discover two prehistoric monsters battling for survival on a remote island. These are Gigantis and the

quadropedal armored reptile, Argunos, later called fire master because of their incendiary breaths. The two behemoths eventually clash in their ancient war into the city where, after reducing most of the buildings to rubble, Gigantis kills his reptilian adversary. Eventually, Gigantis is encircled on a snow-blanketed island. Airplanes bomb one of the slopes, burying the monster in an avalanche of ice and snow.

A unique aspect of GIGANTIS, THE FIRE MONSTER is that it contains a scene of genuine stop motion special effects. In a "newspaper" showing the original Godzilla destroying Tokyo, there is also a sequence depicting the Earth during prehistoric times. For one brief shot we see two brontosaurs battling through the use of some extremely jerky puppet animation. The

GODZILLA faces the greatest
danger in all monsters—fire!

GIGANTIS THE FIRE
MONSTER—our favorite
monster name. GOD-
ZILLA—unprepared to attack
Argunos. Argunos went to
take out an amateur pilot
on the Grindel's plane
between shots!



sense proved, perhaps, why Toho abandoned any further animated effects and continued using actors in monster suits.

GIGANTIS was the last motion picture in the series to maintain a basically serious approach. It was also the last Godzilla epic filmed in moody black and white. When the prehistoric reptile next appeared it was in full color, with a sense of humor and with his original (and more famous) name.

Monster film buffs cringed when the title KING KONG VS. GODZILLA was announced in 1962. Many were on the verge of riot when the advance stills showed an actor wearing a shoddy gorilla costume identified as King Kong. Shakykov! Fans shouted, even when learning that the film was made tongue-in-cheek. The movie was played a good deal for laughs. When Godzilla himself virtually laughed as he singed the giant anthropoid with his fiery breath, the tone of all future entries in the series was established.

King Kong is discovered by a pharmaceutical company expedition as a distant island and brought back as civilization. Godzilla (continuing where GIGANTIS left off) is freed from the seafloor that imprisoned him. There is an hilarious scene in which an American paleontologist holds up a copy of a children's book on prehistoric animals (a familiar volume I had on my own bookshelf) and explains that Godzilla is actually a combination of *Tyrannosaurus* and *Stegosaurus*, a



A definite home fight to repel GODZILLA for working out round against his radioactive breath!

scientific impossibility for too many reasons to explain here.

Godzilla begins a destructive path toward the south while Kong makes his way northward. They meet in the city of Niki, where yet another battle of behemoths commences. The usual Taisho-ryu spectacle follows, with the two monsters finally plunging into the sea. Only one survives after the fight—Kong. In American prints of the film, Godzilla is the Japanese version.

I went to see KING KONG VS. GODZILLA during its first run, not really knowing what to expect. What I discovered was an action-filled monster movie aimed at a juvenile audience. It was fun, entertaining, in short (making the wrack of highbrow fantasy film connoisseurs) I loved it and stayed to see it twice. Yet, the much revered Kong was spooed. But then no one and nothing—*even* the legendary King Kong—is beyond healthy spoofing.

Toho now had their formula established. Godzilla would return again and again in movies aimed at younger audiences. And like the horror films of the 1940s, Godzilla would share his killing with other famed monsters who were dragged out of retirement.

MOTHRA (1962) was a Toho production about, you may have guessed, a gigantic moth. This was the first

of the old Toho monsters to co-star with the towering lizard in 1964's GODZILLA VS. THE THING (This American title for GODZILLA VS. MOTHRA was intended to capitalize on the 1951 EKO classic, THE THING.) The Godzilla costume was already showing signs of wear, nevertheless the Nipponese superstar managed to put up a considerable battle and terrorize yet another big city.

An enormous oval object is washed ashore during a hurricane. This "thing" is actually the egg of the flying monster-god Mothra. When the enraged Godzilla threatens to destroy the egg, Mothra attacks the brute, going so far as to pull him by the tail while he literally claws at the earth. Godzilla's hot breath eventually destroys Mothra. But he is soon confronted by Mothra's twin caterpillar offspring who hatches from the egg and vengeance traps the reptile in a wispy cocoon.

With the next film, GHIDRAH, THE THREE-HEADED MONSTER (1964), Godzilla changed his status from villain to hero as he teamed up with Mothra and the flying reptile Rodan (from the 1956 film RODAN, THE FLYING MONSTER) to battle the winged creature from space. Ghidrah, born from a stone from space, is larger than Godzilla. The three



*GODZILLA to the 3rd wonder of the world
KING AGHORI, an army that shuns the world!*

headed space monster can also fly (with Rodan-like wings) and shoot death rays from each of its heads. Within minutes Ghidorah can dominate a city.

Godzilla and Rodan are fighting it out in a stupendous fight, when Mothra (the caterpillar) intervenes and calls to them (in monster language, naturally), convincing them to unite and drive their common foe, Ghidorah, off the Earth. The inevitable battle occurs on Mount Fuji, proving that three heads are not better than three adversaries like Godzilla, Rodan and Mothra.

Toku decided to maintain a sizable cast of monsters in the succeeding Godzilla films. There were also more juvenile scripts and more laughs. *MONSTER ZERO* (1963) firmly established Godzilla and Rodan as Earth heroes while Ghidorah would eternally act the part of villain. A group of aliens capture Godzilla and Rodan and transport them to their Planet X in order to battle Ghidorah, the "Monster Zero" of the title. Only later do the aliens reveal their true motives when they release all three monsters to destroy the people of our world.

GODZILLA VS THE SEA MONSTER (1966) introduced Ebirah, "Horror of the Deep," a enormous crab, who guards an island of would-be world dictators. Godzilla is aroused from slumber and teams up with Mothra (in moth form) to destroy both Ebirah and

the faction of dictators.

The Godzilla films reached a new level of appeal for juvenile audiences in 1968 with *SON OF GODZILLA*. Oh—an island of giant insects and plants, Godzilla's son hatches from an egg. Disturbingly, Godzilla's offspring (called Minya) has a face almost resembling some deformed human being. Minya playfully blows smoke rings and hitches rides on his daddy's back and Godzilla shows his fatherly instincts (quite unlike most reptiles) and saves Minya from some giant mantises and spiders before a group of scientists force both of them into hibernation.

DESTROY ALL MONSTERS (1968) was Toku's equivalent of *HOUSE OF FRANKENSTEIN*. Not only did the ego star Godzilla, Minya, Rodan and Mothra, but also Spoga, the giant spider from *SON OF GODZILLA*, Baragon, the prehistoric reptile from *FRANKENSTEIN CONQUERS THE WORLD* (1966), Varan, another ancient reptile, from *VARAN THE UNBELIEVABLE* (1968), Manda, the sea serpents of *ANTRAGON* (1968), Gorgosaurus from *KING KONG ESCAPES* (1967), and Anguirus (now called Anguila) of *GIGANTIS* fame. The story is set in the future when all of Japan's creatures have been placed on a kind of "Monster Country Solaris" called Monster



Island. Again, a band of alien invaders gain control of the monsters and set them against the world. When the monsters finally get back control of their own "minds," the alien invaders are defeated. Ghidorah, who is promptly defeated by Earth's bizarre heroes.

GODZILLA'S REVENGE (1969) was a unique film in the Godzilla saga. The story was actually a child's fantasy, set not in the super-scientific Tokyo of the other monster films, but in the smog-ridden Tokyo of reality. The story is that of a young boy, pestered by a neighborhood bully, who flees to a world of day-dreams. In his fantasies, the boy goes to Monster Island, where he watches Godzilla battle such creatures as

can be a masterful director when he so chooses. Again, at the risk of offending the serious monster buff, I would classify the picture as one of the best children's monster movies ever made. It is a shame that most of us can see it only as the most ridiculous Godzilla film of all. Eiji Tsuburaya died during the filming of **GODZILLA'S REVENGE** which accounts for the extensive use of stock footage from films like **GODZILLA VS. THE SEA MONSTER** and **SON OF GODZILLA**.

And the monsters kept on coming.

In 1971, the monster hero battled Hedorah, a slimy horror spawned in pollution and feeding on it, in **GODZILLA VS. THE SMOG MONSTER**. That same



GM-1

A never-healed monster arrived to save the world of the monsters has a three-ring circus in **GAMERA**.

Elirah and Spiega and the giant mantises (all stock footage). He also meets Minya, who shrinks down to the boy's size and then gains the ability to speak. Minya shows the boy how Godzilla and himself defeat another new towering monster, thereby inspiring courage in the boy for his dealings in the real world. The child gives this new monster the name of the bully, then proceeds to defeat his human adversary.

I know, this sounds silly to the extreme. But to the very young audience for which the film was made, **GODZILLA'S REVENGE** is a thoroughly delightful fantasy, sensitive yet exciting, and proving that Honda

year Godzilla and Anguirus fought more alien invaders and their slaves, Ghidorah and the obviously large Gigan, in **GODZILLA VS. GIGAN**. Gigan is a flat-backed space monster with a bulldike look, hooked claws and a buzzsaw on his stomach. **GODZILLA VS. MEGALON** was the 1973 entry in which a speaking Godzilla not only defeated more hungry monsters, but also a giant flying robot.

Where will it end? Apparently there is yet another Godzilla film in preparation for release co-starring, among others, the formidable Ogora.

Surprisingly, Godzilla is destined for many new

battles, many romps through the eternally rebuilt Tokyo. The big lizard might still not have reached his zenith in popularity. Japan's department stores are continually flooded with new Godzilla model kits, comic strips, record albums, wind-up toys, etc., not unlike the *STAR TREK* and *PLANET OF THE APES* crazes in this country. There are even books and catalogues about giant monsters, printed in Japanese, in which Godzilla and his breed are taken quite seriously. (Consider that some of these books actually feature cutaway pictures of the monsters, showing all of their supposedly functioning internal organs!)

During the mid-1960s, Godzilla was occasionally disguised with a Syracuse-type spiked ball protecting his neck, for an episode of Toho's TV series *ULTRA MAN*. Now called by a different name, the moonlighting Godzilla fought the superscoping superhero, until Ultra-Man finally defeated him with beam force and human cunning.

Godzilla has also made appearances in several experimental movie shorts made by independent filmmakers in the United States. Democracy Pictures, a Chicago-based outfit, borrowed Godzilla for two productions featuring animated models, *THE FIRE MONSTERS* (1966) and *SON OF TOR* (1964). In *THE FIRE MONSTERS*, Godzilla (here called "Gigantis" again) and quantum pariser Argus fought it out in the Windy City. *SON OF TOR*, a sequel to *TOR, KING OF BEASTS* (1962) and a loose remake of *SON OF KING*, guest-starred Godzilla along with a number of other famous monstrosities and pitted

him against the "Ymer" from *TWENTY MILLION MILES TO EARTH*.

But the most unusual of all Godzilla titles is unquestionably *BAMBI MEETS GODZILLA*, a 30-second cartoon short by Marvin Newland. The film is receiving considerable notoriety these days, with advertisements on the radio and screenings in theaters and on television. There is but one scene. Bambi happily munches grass until an enormous reptile foot suddenly comes down to squash him. The picture is brief—yet hilariously effective.

Godzilla is often derided by amateur movie fans who scoff at men wearing oversized acrylic costumes and who believe that humor is out of place in a horror or science fiction film. In defense of Godzilla and his kind, I say that for what his films are spectacular action fantasies made for kids. They are extremely entertaining. Godzilla's popularity attests to the fact that young audiences appreciate what Toho is doing. Even disapproving the use of giant monster costumes, most of Toho's miniature work is more than competent—while much of it is masterful.

Regardless of what we might feel Godzilla has evolved (or devolved) into, the original *GODZILLA, KING OF THE MONSTERS* remains one of the most memorable pictures of its type from the Fifties, carrying the title star high in the upper echelon of enduring creatures. Personally, I enjoy all of the Godzilla movies. And it's been many years since I was a kid.

FHM



The King of reptiles and another commanding creature prepare to destroy the city.

CAN YOU SPOT THE MONSTERS OF THE MOVIES SUBSCRIBER?



Almost everybody subscribing to magazines these days has a

gimmick. Pick the one who doesn't. 1. No. They're the Mormon Tabernacle Rockettes. Gimmick: staging elaborate dance numbers in which the spicier parts of the Bible are set to music. 2. Nope. He's Ho Kam. Gimmick: reciting the poetry of Rod McKuen with his eyes shut. 3. Wrong. They're extras from "Black-Guitar Week—the Movie" of Mongo." Gimmick: sending "bring back Lost in Space" letters to Gene Roddenberry. 4. Uh-uh. That's Dave Kraft. Gimmick: impersonating Carmen Miranda. 5. Right. He's the only one embarrassed by appearing in this turkey ad. He also subscribes to DRACULA LIVES, SAVAGE TALES, UNKNOWN WORLDS OF SCIENCE-FICTION, and our other magazines (see coupon below). 6. No, but she's a cute kid, right? 7. International dope smugglers. Gimmick: smuggling CRAZY MAGAZINE into foreign ports by pretending to be returning looted treasures to their native country.

MONSTERS OF THE MOVIES

*It's not for everybody.
Read the conditions.*

BULLPEN WEST

By Jim Harmon

GODZILLA was the biggest thing to come along since KING KONG—in more ways than one.

The film of GODZILLA represents the Second Wave of Monster Fandom. The dinosaurs, big lizards and other inhabitants of a prehistoric past that grew more popular with every new GODZILLA feature presentation represented a new kind of monster menace. The 1930s gave us the Frankenstein Monster, Dracula, the Wolf Man, the Mummy—all frightening creatures, but recognizable as human beneath their disfigurements.

Did the coming of GODZILLA mean we could only be scared by larger-than-human monsters? Perhaps. It also seemed to mean that we could identify ourselves with non-human creatures. We cheer on Godzilla and his clan on certain occasions, and feel sorry for them at the time of one of their periodic deaths. The horror fans of today can instinctively feel themselves a part of all of Nature, as one among many creatures large and small.

The appeal of GODZILLA is revealed by the photo on this page, a picture of an amateur version of GODZILLA, called SON OF TOR, a model and film by MGM regular, Don Gist, done when he was still in his 20s. A member of years ago when seems in dispute around Marvel headquarters.

If Frankenstein and Dracula represented the First Wave of Monster Fandom, and GODZILLA (along with the Hammer Films) represents the Second Wave, it

what is the third?

The Third Wave will probably be the Takemoto Eric More and more. TV is actively entering the horror, mystery and science-fiction field. Even when horror pictures were doing great business at the theatres, TV seemed afraid to give us more than a half hour of TWILIGHT ZONE, or later, NIGHT GALLERY, once a week.

Today, we have a number of regular series—some good, some that could be better. The TV series of PLANET OF THE APES, THE SIX-MILLION DOLLAR MAN, and THE NIGHT STALKER, along with such recent favorites as STAR TREK and DARK SHADOWS, and the single TV entries from THE MOVIE OF THE WEEK and WORLD PREMIERE series will be the basis for a new, Third Wave of fans.

The faithful followers of Karloff and Lugo in the Thirties had to wait over twenty years for all-monster movie magazines to begin appearing with all the information about their favorites. But if you are a fan of the new TV monster shows, you won't have to wait at all if you read MONSTERS OF THE MOVIES. Not only will we cover the new series, we will have advance stories on many of them.

All of this must prove that things are getting better in this old world. Or, at least, it proves the world is more monster-conscious than ever before.

MONSTERSCOPE . . .

What's Happening In Horror & Fantasy News & Reviews

By the Staff of MONSTERS OF THE MOVIES

DINOSAUR SPECTACULAR: American International's *THE LAND THAT TIME FORGOT*, based on the famous novel by Edgar Rice Burroughs, is the latest thriller from England's Amicus Productions, headed by Max J. Rosenberg and Milos Subotky. Previously, Amicus has mostly been filming bizarre horror epics like Robert Bloch's *THE HOUSE THAT DRIPPED BLOOD*, Angus Hall's *MADHOUSE* and EC Comics' *TALES FROM THE CRYPT*, among many more, but the new Burroughs film, according to Rosenberg and Subotky, is a new departure for the studio.

"What we've made is a fantasy-adventure on a very large scale," Rosenberg said. "In *THE LAND THAT TIME FORGOT* there's lots of robust action, chutzpah and eye-boggling spectacle. From high adventure on the high seas, the story moves on to even higher 'high adventure' in which men today find themselves in a lost world of the earth's remotest dawn."

Edgar Rice Burroughs' prehistoric adventure chronicles the colorful, hair-raising exploits of Bowen Tyler and Lisa Clayton (played by Doug McClure and Susan Penhaligon) and other survivors of a British Merchant ship torpedoed in the Atlantic by a German U-boat during the First World War. Led by the intrepid American Tyler, the survivors, under cover of fog, capture the U-boat and its crew and then face a series of harrowing sea adventures, including naval battles, mutinies and counter-mutinies. Then the U-33 submarine, partly damaged and running short of fuel, drifts seaward to a vast uncharted island where Tyler, Lisa, Captain Von Schaeckers and the others find themselves in a lost world inhabited by prehistoric man and

monsters, animals and reptiles that have been extinct for millions of years—a world of dinosaurs first discovered more than two hundred years earlier by an English navigator named Caproni. He named the island Caprona, but nobody back in civilization ever believed that lost world actually existed. Until now.

Travelling across the fantastical volcanic island, which is as big as a sub-continent and guarded by towering cliffs that completely enclose a vast, danger-laden jungle interior, Bowen Tyler, Lisa Clayton, Captain Von Schaeckers and the rest of the survivors battle for their lives against prehistoric monsters and savage headmen. The climax of the AIP release features a gigantic volcanic upheaval which almost tears Caprona apart, while terror-stricken

humans and fear-maddened dinosaurs fight desperately for survival in a holocaust that also engulfs the U-33 in a bubbling, boiling lake of lava.

Robert M. Hodas, vice-president and general manager of Edgar Rice Burroughs Inc., said that Amicus' production of *THE LAND THAT TIME FORGOT* is "the first Edgar Rice Burroughs film I have ever seen that not only adheres to the original but that really captures and conveys the true spirit of the author."

THE LAND THAT TIME FORGOT was produced by John Dack, directed by John Corman and scripted from Burroughs' novel by Michael Moorcock and James Cawthon. John McIntyre is co-starred as Captain Von Schaeckers, with Bobby Parr playing Ahm, one of Caprona's many primitive inhabitants. The dinosaur sequences were created by Roger狄cken, who also worked on the special effects for *WHEN DINOSAURS RULED*.



THE LAND THAT TIME FORGOT is undoubtedly influenced by their dinosaurs from the 1925 monster epic *THE LOST WORLD*.

MONSTERSCOPE . . . MONSTERSCOPE . . .

MONSTERSCOPE...MONSTER

THE EARTH and Stanley Kubrick's 2001, A SPACE ODYSSEY.

MEIGHTY MAN OF BRONZE: Warner Bros. is very excited about George Pal's **DOC SAVAGE, THE MAN OF BRONZE**, starring Ron Ely. TV's Tarzan. George Pal is the producer of such classic films as **WAR OF THE WORLDS**, **THE TIME MACHINE** and **DESTINATION MOON**.

After long and difficult negotiations with Susan Isaacs Books, who have already published more than seventy Doc Savage novels, Pal finally acquired screen rights to all 181 stories and last January began filming the first novel, **The Man of Bronze**, in sub-zero weather in Colorado, high atop the 11,000 foot Grand Mesa Mountain range. This location which opens the film, substitutes for the Arctic, where Doc Savage's legendary Fortress of Solitude is located. From there, Doc Savage is surrounded by his circle of civil-fighting friends, the Amazing Five, and is soon enough engaged in a spectacular adventure that takes him to New York City, where his great scientific laboratory headquarters is located, and then to the South American jungle country of Hidalgo, where Doc matches wits and bravado with Captain Seas, his deadly enemy, a lost tribe and the monstrous horrors of The Green Death.

Originally, **DOC SAVAGE, THE MAN OF BRONZE** was going to be released this Fall, but because of all the world-wide excitement and interest the movie has already generated, Warner Bros. and George Pal decided to hold up release until Spring. This gives the studio more time to properly herald the release of the film, which should be one of the big ones of 1973. Pal himself is highly excited about the movie.

While talking with Pal about **DOC SAVAGE**, he said he personally had a great time making the film and hopes to film even more Doc Savage



"You think you've got problems? This young lad is threatened not only by giant robots, but a giant octopus in **DOC—MONSTER FROM SPACE**."

novels. He would, in fact, be glad to film all 181 books!

"That would be great," Pal said. "It's been nothing but fun for all of us and the picture is a lot of fun too. I'm very proud of the way it turned out."

Pal spent a lot of time planning the movie version and casting it too. He selected Ron Ely to play Doc Savage after an exhaustive search for the right actor, and he said all the other parts in the movie were also cast so they reflect the characters in the original novels by Kenneth Robeson (Lester Dent). Especially the characters who make up Doc Savage's band of friends, The Amazing Five.

Danell Zwerling plays Ham, the world's smartest lawyer. Michael Miller is Monk, the greatest living chemist. Paul Gleason is featured as Long Tom, the greatest electrical wizard. William Lucking plays Benny, the greatest engineer. Eldon Quick completes the group as Johnny, the world's greatest expert on archeology and geology. Pal's

movie also co-stars Paul G. Walker as Doc Savage's enemy, Captain Seas, with Robyn Hilton and Pamela Hensley cast as the female interests.

Directed by Michael Anderson, **DOC SAVAGE, THE MAN OF BRONZE** was scripted by George Pal and Jon Marman. Marvel Comics will be publishing a special **DOC SAVAGE, MAN OF BRONZE** Giant Size Comic too—so watch for it!

(And watch for a full-length interview with George Pal in the next **MOM!**)

DRACULA NOVELS: The Dracula Horror Series (Pinnacle Books, 95¢ each) is a series of new novels about the new horrors of Count Dracula. More crime-oriented than of the supernatural, Dracula Returns, Drums of Dracula, Dracula's Gold and other titles by Robert L. Fery are nevertheless necessary additions to your Dracula bookshelf.

Returning the infamous vampire to life in today's world, Professor

SCOPE...MONSTERSCOPE

OPE...MONSTERSCOPE...



Michael Anderson, the director (left), Ron Ely (center) and George Pal, the producer (right) confer on the set of *DOC SAVAGE: THE MAN OF BRONZE*. Ron Ely is reading a book whose cover reproduces that of the first pulp magazine of 'DOC' while George Pal's movie paperback version graces the picture frame.

Baron Harmon and his assistant, Cameron Sanchez, bring Dracula back to New York City from Transylvania and use him to fight crime and evil. Not that Dracula wants to be a do-gooder though. He has no choice in the matter. Professor Harmon has implanted a salenoid cell in Dracula's heart and one in his own heart. Should Dracula destroy Harmon, Harmon's cell would cause to function and automatically cause a reaction in Dracula's salenoid—an electrical impulse would be activated, and a small sliver of wood from the stake which had previously held Dracula a prisoner in his coffin in Transylvania would immediately shoot itself right into Dracula's heart and destroy him. Harmon can also control the rebellious Dracula by thought projection. At will, using his unique powers of telekinesis, Harmon can inch the sliver of wood in Dracula's salenoid slowly into the

vampire's evil heart and bring him great pain.

Dracula's pet, Ktara, a bewitching young woman who can transform herself into a black cat at a moment's notice, is also a part of the goings-on, as Professor Harmon commands Dracula to wing bat-like through the midnight hours and clean up crime and villainy New York City and elsewhere.

WITCHCRAFT CULT. Herman Cohen's *CRAZE* from Warner Bros. stars Jack Palance as Neal Montrose, slightly mad owner of an antique shop in London. A great believer in witchcraft, Palance keeps Chaku, an African stool, in his cellar, where he also conducts black magic rituals. According to legend, if you give Chaku a human sacrifice, you will reap a reward, and Palance, believing the legend, soon enough begins murdering women in the

name of Chaku. Among his female sacrifices to the dark god are Diane Edith Evans, Suzy Kendall and Julie Ege, whom he burns to death. And true to the dreadful African legend about Chaku, Palance begins receiving his reward, including 1000 pounds in gold sovereigns which he suddenly finds one day in an old antique desk in his shop.

As Palance continues murdering women for Chaku and growing richer, the police become desperate to find the unknown maniac. Meanwhile, though, Palance's assistant, Marion Potter, realizes that Palance is slowly going crazy and that he's using Chaku and his obsession with witchcraft as an excuse for his bloody killings. A disbeliever in black magic, Potter tries to stop Palance from committing any more horrendous crimes, but Palance, madder than ever and believing he's under the protection of Chaku, only goes on to commit even further horrible atrocities.

Trevor Howard stars as Superintendent Bellamy of New Scotland Yard, who finally gets on the bloody trail of madman Jack Palance when he's tipped off by Palance's "plump but sexy" landlady, Diana Dors. But while Bellamy and his men are hurrying to Palance's little shop of horrors, Palance himself recruits them to find amateur Potter trying to destroy the statue of Chaku with an axe. Enraged, Palance attacks Potter madly and ends up throwing Potter right through the store's window.

When Superintendent Bellamy and the police arrive, they find Palance kneeling in front of Chaku and begging protection. But when he sees them, Palance goes berserk and attacks the whole force. Bellamy and the men of Scotland Yard fire away at Palance and kill him. Ironically, Palance's corpse falls heavily on the prongs of the instant held by Chaku, as Palance himself becomes his final sacrifice to the legendary African

MONSTERSCOPE...MONSTERSCOPE...

MONSTERSCOPE...MONSTERSCOPE

...SCOPE

HERMAN COHEN, who produced *TROG* and *BERSERK*, with Joan Crawford, said he held up production on *CRAZE* for more than a year just so he could have *Palace* star in the film. At the time, *Palace* had other movie commitments to fulfill, but Cohen couldn't see any other actor fitting the role of this particular psychopathic madman, Neal Mistrani. So Cohen decided to wait until *Palace* was free to star in his film.

CRAZE was based on the novel *Infernal Idol* by Henry Seymour. Herman Cohen and Alan Kandell wrote the screenplay. Freddie Francis directed.

THE FANTASTIC FIVE: Ray Dennis Steckler is scheduling five of his horror-shock films for television distribution. Calling the package *The Fantastic Five*, Steckler's entries include:

THE CHOPPER, starring Carolyn Braditt and Ron Haydock, about an Indian god of monstrous vengeance returning to life in the modern West. **THE THRILL KILLERS**, starring Ray Steckler and Lar Renay, is about a trio of ex-wedding mattoxes. **THE LEMMON GROVE KIDS MEET THE MONSTERS**, with Cash Flagg, Carolyn Braditt and The Mad Mummy, written by Ron Haydock. Jim Harmer and E. M. Keeler, about a group of crazy teenagers who become involved with Keith Wester's Swami, a vampire girl from outer space, a Grasshopper Man, and other assorted monsters and mayhem. **RAT PINK AND BOO HOO**, with Carolyn Braditt, Van Saxon, Titas Mondo, Bob Burns, Romeo Barrymore and Mary Dennis, about masked super-heroes battling The Chon Gang and Kugar the Gorilla. And **SUPER COOL**, starring Bernard Fox, Carolyn Braditt and Ray Dennis Steckler, in the role of private eye Charles Smith who's up against a crime syndicate and a

mysterious girl in a snakeskin costume.

Meanwhile, Steckler is preparing **BLOODY JACK** for theatrical release. **BLOODY JACK** stars Steckler as private detective Charles Smith again, this time battling Bloody Jack Blade, a modern "Jack the Ripper" played by Richard Hill. Steckler is also in pre-production

on *CRAZE* to discover that Welles is also the leader of a black magic and wizardry cult.

Welles has been trying to bring his dead son back to life. In fact the ghost of the young boy, Terry Quinn, begins haunting Pamela Franklin, while his husband Orlokian becomes trapped by Welles himself. Practicing the wretched art of Necromancy.



*Ray Dennis Steckler goes bonkers in the Hammer-Lake Warner Bros. release *CRAZE*.*

with **ODDS ON**, based on Michael Crichton's novel, scripted by Ron Haydock, to shoot in Spain, and **TERROR AT GIRLS RANCH**, about a witch from another planet and her monstrous demon familiar who are terrorizing a dude ranch for divorcees in Nevada.

TERROR TOWN: Bert I Gordon's **NECROMANCY** stars Orson Welles as a diabolical toy maker who owns Lillith, a small town where nobody over thirty years old is allowed to live. Welles' toys are actually occult in nature and among in Lillith, Pamela Franklin, and Michael

cg, Welles needs a big in exchange for the returning to life of his own dead son. And Welles has decided Orlokian is going to be that sacrifice.

Released by Cinerama, Bert I Gordon's **NECROMANCY** has been playing in many Cinerama theaters across the country, as well as in non-Cinerama showings, and is often teamed with a re-issue of William Castle's production of **ROSEMARY'S BABY** (1968), the big horror hit from the novel by Ira Levin. Like Bert Gordon, William Castle is also a veteran horror and fantasy films producer and director, and he's currently planning a sequel

SCOPE...MONSTERSCOPE

COPE...MONSTERSCOPE...



This is another version of the way Andy Warhol looks in 'Dracula.'

to ROSEMARY'S BABY called, appropriately enough, ROSEMARY'S BABY II. First though, Castle will produce THE HEP-HAESTUD PLAGUE.

William Castle's latest release is SHANKS, starring Marcel Marceau, the famous pantomime. The Paramount release is more or less a takeoff, he said, on his very own horror films of the past.

COMING YOUR WAY: GOD BLESS DR. SHAGETZ, which James Bacon, the nationally syndicated columnist, has called "The horror film to end all horror films," stars Dean Jagger as mad doctor Shagetz. Released by Contour Films, the color horror movie co-stars James Keach, Michelle Marsh, Robert Walker, Lurene Tuttle, Regis Toomey, Doris Cook and Debbie Greer. DR. SHAGETZ was produced by Peter Traylor and William D. Sklar, and directed by no less than three directors—Edward Collins, Peter Traylor and Larry Spiegel.

DRACULA is Andy Warhol's horror followup to his FRANKENSTEIN in 3-D, a grisly film that has been one of the year's more sensational boxoffice hits. Warhol's

DRACULA stars Joe D'Addario, Udo Kier and Arno Frisch from the Frankenstein film, and features a special camera appearance by Roman Polanski, director of THE FEARLESS VAMPIRE KILLERS, ROSEMARY'S BABY and CHINATOWN.

Columbia Pictures is preparing THE CAVES OF STEEL, based on the famous science fiction—detective mystery novel by Isaac Asimov. Years ago, THE CAVES OF STEEL was dramatized "live" on CBS Television.

Mel Brooks' YOUNG FRANKENSTEIN, starring Gene Wilder as Dr. Freddy Frankenstein and Peter Boyle as The Monster, was filmed not in color, but in sparkling black and white and re-creates much of the colorful nostalgia of the original Frankenstein films that starred Boris Karloff, Bela Lugosi, Lon Chaney

and Glenn Strange. Ken Strohfeldt, who devised the bizarre electrical gadgets and monster-making machines for the original films, served as technical advisor on Brooks' new venture into monstrous, melodramatic mayhem, and for YOUNG FRANKENSTEIN even returned to zapping life again some of the original Frankenstein mad lab machines.

THE BEAST MUST DIE, starring Peter Cushing and Culver Lockhart, is only one new horror film from Cinerama. The other titles include DARK PLACES with Christopher Lee and Joan Collins; THE MYSTERIOUS ISLAND OF CAPTAIN NEMO with Omar Sharif, SPECTRE OF EDGAR ALLAN POE with Robert Walker and Tom Drake, and a new horror film starring Jonathan Frid, famous



The Vegas Vampire (Jim Parker) hangs out of Las Vegas KFDY-TV, with his Ron Dennis double (right), producer-director of BLOODY JACK and THE CHOO-CHOO MONSTER

MONSTERSCOPE...MONST

MONSTERSCOPE ... MONSTERSCOPE

as Barnabas Collins on TV's *Dark Shadows*.

American International's Irish horror releases include MADHOUSE starring Vincent Price, Peter Cushing and Robert Quarry; THE BAT PEOPLE starring Stewart Moss and Marianne McAndrew; DERANGED with Robert Blossom and Colette Lee; SUGAR HILL starring Marki Bey and her zombies waging war on Robert Quarry's gang of animals; and TERROR IN THE WOODS, starring Laine Tessi and Karen Bush.

THE VAMPIRE BEAST CRAVES BLOOD, THE BLOODY PIT OF HORROR and TERROR CREATURES FROM THE GRAVE are in a new triple horror bill from Associated Pictures, headlined by Phil Oliver. Mickey Hargitay stars in THE BLOODY PIT OF HORROR.

International Amusement is releasing THE HOUSE OF SEVEN CORPSES starring John Carradine and John Ireland. And watch out for THE THIRSTY DEAD. They may be coming your way for a refreshing drink—at your blood, of course!

"Can a werewolf gain access to the Presidential Chamber?" "Would A Werewolf Be Happy As President?" These and other earth-shaking (?) questions are answered in THE WEREWOLF OF WASHINGTON, a howler-speed from Diplomat Pictures. Dean Stockwell, the 40s BOY WITH GREEN HAIR, becomes the Man With Brown Fur in his role of Washington Foreign correspondent in Budapest who, in best werewolf tradition, gets bitten by the son of a gypsy (sound familiar?). Returning to the States, our hero is appointed the President's press aide—before having a thing going with the chief executive's daughter. Naturally, when the full moon rises, Stockwell begins doing "Werewolf By Night", killing off several individuals such as a Judge's wife, a



Linda Stouffer as the Snake Girl in the Suckin' production, SUPER COOL

lady publisher and a hippie.

As if this weren't enough, somewhere in the cellar under the White House, the late Michael Duna appears as a man-made alienist making monsters in the basement.

COMPUTER KILLERS is the U.S. title for HORROR HOSPITAL, a British-made chiller sequenced by A.I.P. starring Michael Gough. In full color, this may confirm some of the lingering suspicions

some patients have had from time to time. Set in the ultra-exclusive "Health hotel" of Dr. Storm, the film has as its protagonists a young songwriter (Robin Askwith), persuaded by a travel agent to take a rest there, and a young girl (Vanessa Shaw), who is going to visit her long-lost aunt, now Dr. Storm's assistant.

Little things give them an uneasy feeling—such as the motorcycle rider guard in black leather, a room where the tap water blends with

SCOPE ... MONSTERSCOPE

...MONSTERSCOPE...

Blood, a dinner where the other guests sit like zombies, all bearing scars on their foreheads—and they decide to leave. Unfortunately, it's a little too late as the good doctor intends to eat them in the heat of a series of lobotomy experiments.

A British trade review noted that director Anthony Balch amplifies "his ghoulish sound effects" causing singer Michael Gough to "crack a louder knuckle than any black-gloved villain before him."

A nice Dracula? A love-sick vampire? A vampire LOVE STORY? Not quite, but DRACULA'S GREAT LOVE does present a new look at the old vampire with Spain's top horror star, Paul Naschy, donning the cloak and fangs of the Count. Masquerading as Dr. Wendell Marlowe, the Count gives shelter to a group of four young ladies and their male companions at a hospital clinic—then proceeds to do his thing while searching for true love. Will Drac find romance? Can he control his deadly eating habits? Watch for it and see.

The Third International Festival of Fantasy and Science Films, held yearly in France, presented their awards to the following pictures in these categories:

The Grand Prize was awarded to THE WICKER MAN, the occult-based thriller starring Christopher Lee, Britt Ekland, Diane Cilento and Ingrid Pitt. On hand was Christopher Lee himself to speak at the festival.

Makeup by John Chambers and Nick Mancellino received a special prize.

Lord Jeffries' children's fantasy, THE AMAZING MR. BLUNDENS a combination of ghost story and time travel, received the Best Screenplay Award. Jeffries, best known to American audiences as an actor (the wacky scientist in Ray Harryhausen's FIRST MEN IN THE MOON) as well as numerous



VALLEY OF THE DANCERS: an animated screen drawing with a family of rock stars that reveals the primitive past represents the approach of Salvatore Cammarano IV, along with KONG, SHAZAM and STAR TREK.

British comedies, seems to have carved a whole new career for himself as a director-screen writer, starting out strong with THE RAILWAY CHILDREN.

Best Actor award went to veteran menace Vincent Price for his second appearance at the meet, but seemingly indestructible Dr. Anton Phibes in DR. PHIBES RISES AGAIN.

Christopher Lee's first (and, to date, only) production for his Charlemagne Productions, NOTHING BUT THE NIGHT, will finally see American release one year or so after its release in England and Europe. Adapted from the novel by John Blackburn, the mystery-terror film has been acquired by Cinema System, a New Orleans distribution company.

Directed by Peter S. Brady, NOTH-

ING BUT THE NIGHT features Lee as Colonel Bingham, Chief of the Special Branch of Scotland Yard, who, with his friend Sir Mark Ashley (Peter Cushing), noted pathologist, finds himself investigating the death of three elderly people—all trustees of an orphanage to which they had willed their fortunes. As Bingham and Ashley begin their investigation, a coach carrying the orphans and three more trustees crashes, with the driver killed. One orphan, Mary Valley, is in a state of shock at Ashley's hospital, reveals, under hypnosis, memories that could not come from her own mind. As the plot progresses, and gets more tangled, Mary's mother, former madame Anna Hark, tries to abduct her daughter (after a doctor is stabbed to death with one of Anna's hairpins), more trustees are killed in a motor boat explosion and a young boy is murdered on the moon.

What Bingham and Ashley eventually discover is definitely not the usual run-of-the-mill mad murderer—or murderer, but something even they did not expect to encounter.

Co-starring with Lee and Cushing are virgin/actress Georgia Brown as Joan Foster, a reporter; Diana Dors as the rampaging Anna Hark and Keith Barron as an ill-fated doctor.

THE LAST DAYS OF MAN ON EARTH will be the American release title for THE FINAL PROGRAM, a sci-fi/fantasy film with pop-art overtones, based on the novel and character of Jerry Cornelius, created by Michael Moorcock. Jon Finch, Sterling Hayden, John Ego and Patrick Magee are among the players, with Finch as the bizzare Cornelius who finds himself a vital part of the 'final program' in which a super-computer helps create what might be the ultimate form of human life—or the last.

MONSTERSCOPE...MONST...

TOO SLAUGHTER, MASTER OF VILLAINS



The foremost star of British-made horror films was **TOO SLAUGHTER**, whose countrymen, Boris Karloff, went to Hollywood to make his mark in murder and mayhem. Tod Slaughter stayed in Britain to create his own brand of terror. Writer Maxine Weissman has just returned from Europe with new information and photos.

It is unfortunate that, during the 1930's—the time of the great films of horror, science fiction and fantasy—American audiences who knew Boris Karloff and Peter Lorre so well, had little if any opportunity to see a British actor by the name of Tod Slaughter who could have easily stood next to them.

Karloff and Lorre, for the most part, played polished gentlemen who had a touch of evil, or went mad over the end of the film. After all, Dracula was every inch a legitimate Count, although, like much of the nation, he suffered from blood-related problems. Even Frankenstein's monster had good reasons for his anti-social behavior: (1) they gave him a criminal heart, (2) he was always being tormented by either a sadistic dwarf or the dimwitted villagers who chased him with

torches, and (3) all those statuary must have really hurt.

Except for "M", where he played a child molester, who still understood that his actions were wrong even though he was physiologically compelled to perform them, the public's concept of Peter Lorre (an orator as it was) was that he usually played a curmudgeon, sadistic slippery jackass to actors such as Sidney Greenstreet, and was usually carrying out the instructions of others.

While these three distinguished gentlemen were carrying out their notorious schemes on the American scene, Tod Slaughter was in England making the first of a series of motion pictures that only now, nearly forty years later, because of television, are finally being seen as the classics of horror that they are.

Back at that time, America had just started to come out of the Great Depression. Few foreign films were being imported, the basic philosophy being that domestic



A wonderfully characteristic portrait of Tod Stlaughter from CRIMES AT DARK HOUSE.

products were the prime consideration, plus the fact that the taste of the average filmgoer had not yet become attuned to the subtleties of foreign films. And when a foreign film did appear in the United States, it played in "art houses" or was shown briefly as an occasional second feature by scattered independent exhibitors.

This was not necessarily the case with the people who made and appeared in the films; however, as many of the producers, directors, craftsmen and technicians who made American films had come from foreign parts—as did many actors. In fact, all four of the actors just mentioned began their acting careers on the legitimate stage in foreign countries: Lages in Hungary, Lorri in Germany, and Karloff and Slaughter in England.

But aside from the fact that all but Slaughter made their way to America to continue with their craft, another difference was that on entering motion pictures, Karloff, Lages and Lorri adapted their acting styles for the camera, while Slaughter did not. Yet it is precisely this retention of his highly stylized type of performance, carried so masterfully, that has earned him the right to equal historical prominence in theatrical history.



Slaughter, however, very artfully took these elements, and revised them to place stronger emphasis on the villain—in fact, he was so masterful at his portrayal of these villains that they actually became central, with the hero, heroine—and the entire plot—revolving around the villain. Actually, although the phrase wasn't to be used until at least ten years after his death, he had created a "camp" villain, whom everyone loved to hate.

Slaughter's style was definitely theatrical—to the very end—with everything done just short of exaggerated and not quite to the point of overacting. His movements—especially for a man of his size and carriage—were as graceful and precise as though choreographed and performed by a dancer (and should be observed by every acting student as an integral part of their training). His dialogue delivery was tuned to squeeze every nuance out of a phrase.

It doesn't matter that he never perfected his camerawork techniques—he was such a master of his own art that his physical presence was felt not only across the footlights of a stage, but to an audience watching his image flicker across a screen; no villain ever swayed a 19th-century opera cape across a ridiculous width with as much finesse, checklist as dramatically, or as menacingly stalked his prey with as much grace as Ted Slaughter—villain par excellence.

Just as W. C. Fields did in his comedies, Slaughter



had preposterous names for his villains, who always came up with the juiciest double entendres quotes. As Sir Percival Glyde in *CRIMES AT THE DARK HOUSE* (1940), he punches a scullery maid and says "Upon my soul, you're a delightful little baggage," as he tells the cross-like housekeeper to assign new chores to his "baggage" as his chambermaid—while, practically at the same time, he says about the unfortunate heroine whom he still hasn't met: "After 20 years in the wilds, I feel the need of a wife's comfort—and companionship." And as to Sir Percival's hospitality, he lends just the right touch to "I never trust a tea-boulder . . . or 'get out'—or I'll set the dogs on you," adding just a dash of ". . . I'll feed your entrails to the pigs!"

NEVER TOO LATE TO MEND (1938) shows Slaughter, as Squint Meadows, referring to the inmates of the prison, of which he is governor, as his "children," meanwhile sentencing them one after the other to the black hole, the cat-o'-nine tails, the steel straitjacket or the stone mill. And as he observes the camping out of the sentencees, he chores "his children" with " . . . getting a little more used to the cat, eh" and " . . . don't look so glum, only 379 times to go."

Because nearly all of the characters Slaughter portrayed were really nasty at the core (or not one of them could it be said "but he's good at heart"), yet who never considered themselves as doing anything wrong, Slaughter deserved their unwholesome activities with exceptional glee.

In THE CRIMES OF STEPHEN HAWKE (1940), stooped, slightly lame, Stephen Hawke is a kindly moneylender and loving father by day, and the sturdy, stalking spacebreaker by night—accomplishing this transformation without the aid of bubbling, steaming chemicals. When approached by an obnoxious chief of police for the hand in marriage of Hawke's daughter (the innocent, ever-so-sweet-and-gentle, gullible heroine), Slaughter charts his way through the following exchange:

Sutor: So, further discussion is in order, sir?

Hawke: Naturally. Then we can come to grips with the matter.

Sutor: Good. Then we can clinch the bargain, eh?

Hawke: Check is the word, sir.

Sutor: Then you'll back me up?

Hawke: I'll be right behind you.

Other delightful tellers of pure corn that emerge from Slaughter's lips as spun gold—because of his uncanny sense of timing and seemingly straight forward



delivery—such statements as "Cousley was never part of any nature," or "I've a mind to shake the breath out of your greasy little body."

Perhaps the best known of Slaughter's roles is that of Sweeny Todd THE DEMON BARBER OF FLEET STREET (1933). Sweeny Todd was an uncomprisingly prosperous barber who catered to rich traveling gentlemen by approaching them immediately after their disembarkation from ships at the nearby docks, still laden with the acquisitions of their travels. When they follow him into his shop at his suggestion, he tips the barber chair in which they're seated backward, and the trap door in the floor—to which the chair is fastened—swings open, with the hapless victims being hurled head first to the floor of the basement below.

Then, if they haven't already broken their necks, there's the proprietress of the next-door bake shop, ready to give Sweeny Todd a hand (or take it, with her, as the case may be), they divide the victim's worldly possessions between them and make arrangements for using the victims as the prime ingredient of the "tastiest penny meat pie in town," that are sold at the quaint little bake shoppe next to the barber shoppe.

Tod Slaughter was born N. Carter Slaughter (so you see, he came by his name naturally), on March 19, 1885, in Newcastle-On-Tyne, England. He made his first theatrical appearance in April, 1905, on *Kanaphus* in a melodrama entitled *A WRECKER OF MEN* at the Grand Theatre, West Hartlepool, England. He developed his acting with touring companies and while performing West End plays twice nightly in variety theater until 1913, when he leased the Hippodrome at Kettering and Croydon.

This was interrupted by military service during World War I. However, once out of service, he took over the Elephant & Castle Theater in London, and started specializing in his own revivals, coining the phrase "new old melodramas," commencing with *MARIA MARTIN—OR MURDER IN THE RED BARN*, and went on to perform in a continual series of melodramatic plays, some of which he began filming around 1915, when he made *MURDER IN THE RED BARN* as his first motion picture.

Being large of stature—a somewhat hefty, solid, formidable 6 feet and 1 inch (approximately)—he turned his talents quite early in the direction of performing the villains in his "new old melodramas." Now, the term "melodrama" actually goes back to Italy in the late 17th century, and originally designated the new form of musical drama which later became known as opera, but the term melodrama wasn't dropped—immediately, it became popularized as romantic and sensational drama, interspersed with songs and orchestral accompaniment which—through the years—has undergone further transition. It is now defined as a play in which a diabolical villain pursues a pure and lovely heroine, and at the end is finally defeated by a manly and honest hero. Hero and villain are the essential elements of melodrama, although the concept vague in to deliberately ridicule these elements by extreme exaggeration and pronounced overacting.

The list of Slaughter's films that are available for American TV includes *FACE AT THE WINDOW* (1940), where, as Chevalier del Carlo, he deliberately disposes of his victim—who has already been frightened half to death by a werewolf-like visage staring in at their

windows (his half-brother).

There are other titles that appear to possibly have gone the way of many old, vintage films—disintegration, legal complications, or lost negatives and prints. Some of these include: *THE VENGEANCE OF MAGNUS VANN* (1942), *BOTHERED BY A BEARD* (1947), *THE GREED OF WILLIAM HART* (1948-England), *Horror Maniacs* in U.S.A. *Curse of the Wraydons* (1953-England), *Stranglers Morgue* in U.S.A.), *Hooded Terror* (1958), *Ticket of Leave Man* (1951), *Song of the Road* (1957), and *Darby and Joan* (date unknown). *Curse of the Wraydons* (or *Stranglers Morgue*) was based on a Slaughter stage play called *SPRING-HEELED JACK* and was a Jack the Ripper story, and at one point was distributed in U.S. movie theaters with another Slaughter film—double exposure to Slaughter in *Strangler's Morgue* and *Horror Maniacs*.

In his films, Slaughter strangled, stabbed, shot and slit the throats of his victims—and did all of the first three things to one victim in one scene in *Maria Marten, OR MURDER IN THE RED BARN* on stage—all with great relish and gusto. But his own life was in complete contrast with the characters he played. Those who knew him, remember him to be a really gentle well-liked individual, despite his formidable appearance. He is described as being a good husband to his actress wife, Jenny Lynn (who was ten years his senior), and was a "soft touch" for fellow actors, seldom turning down a request for a small loan (and almost as seldom getting repaid), even if he sometimes had to borrow the loan money himself—usually from the producer—with the result that he was heavily in debt at the time of his death.

His strong sense of professionalism was mixed with his highly developed sense of humor (which he had to have, considering the kind of parts he played), enabling him to deal with all types of situations that occurred during the production of a stage play or film. Such as the time a featured actor, while working on the film *Curse of the Wraydons*, demanded that he be given a stand-in so that the actor wouldn't have to stand under the hot lights as camera angles were being adjusted. Most of Slaughter's films were low-budget, and when Slaughter heard of the featured actor's demand for a stand-in, he sauntered over to the actor and then pointed to himself, saying, "See who I am—I'm Slaughter," then, pointing to himself again, he said, "See who this is—it's Slaughter's stand-in"; then pointing to the featured actor, he said "See who that is—it's (using actor's name's) stand-in. Now let's get back to work." The actor understood, and work proceeded.

When off the job, he liked to sit around the pubs (and probably talked shop) with his friends—or else he could be found earnestly tending his garden, of which he was especially proud.

After his last film, in 1953, Slaughter—not being content unless he was acting—returned to the theater. He was touring with a company playing the English provinces when he died on stage, during a performance in *Squire Meadow* in *Maria Marten* . . . on Sunday night, February 18, 1956, at the age of almost 71. He ironically checked for his last time as he strangled Maria Marten in the red barn and said: "So, you wanted to be a bride, eh? Well, you shall be—the bride of death!"



MONSTER MASKS FOR EVERY OCCASION!

Change your look with your mask. Having fun? Wear the Red mask. Playing like you've got it together? Wear the Promiscuous mask. Give the blues from '69 to the crowd. Under today's skin, you're a friend—or an enemy. Either way, these masks are a blockbuster item!



101-10 GOON \$2.25
Add 50¢



101-11 CREATURE \$1.75
Add 50¢



101-12 BURGESSWORLD \$1.75
Add 50¢



101-13 PHANTOM \$1.75
Add 50¢



101-14 MAMMOTH \$1.75
Add 50¢



101-15* GOON \$2.25
Add 50¢



101-16* CREATURE \$1.75
Add 50¢



101-17 BURGESSWORLD \$1.75
Add 50¢



101-18 PHANTOM \$1.75
Add 50¢



101-19 MAMMOTH \$1.75
Add 50¢

Build Your Own HORROR Film Library

DRACULA'S



Be a Fanatic, Monster of the Movies

More of Mondo's greatest—presented in high quality, full color masks. Only \$1.75 plus \$1.25 for postage and handling.



101-20 HAMMER



101-21 WOLFMAN



101-22 FRANKENSTEIN

More available from Castle Film: Your favorite horror movie classics. Twenty full minutes of classic suspense! Your choice of *Dracula* or *Super Mam*. Only \$1.25 plus \$1.25 for postage & handling. Supply is limited, so order now.



Mail to: **MARVEL MAGAZINE GROUP**
Marketing Dept.
57 Madison Avenue
New York, N.Y. 10022

Please send:

101-11 or 12 \$1.75 plus \$1.25 Total _____
 101-13 or 14 \$1.75 plus \$1.25 Total _____
 101-15 or 16 \$1.75 plus \$1.25 Total _____
 101-17 or 18 \$1.75 plus \$1.25 Total _____
 101-19 or 20 \$1.75 plus \$1.25 Total _____
 101-21 or 22 \$1.75 plus \$1.25 Total _____
 101-23 or 24 \$1.75 plus \$1.25 Total _____
 101-25 or 26 \$1.75 plus \$1.25 Total _____
 101-27 or 28 \$1.75 plus \$1.25 Total _____
 101-29 or 30 \$1.75 plus \$1.25 Total _____
 101-31 or 32 \$1.75 plus \$1.25 Total _____
 101-33 or 34 \$1.75 plus \$1.25 Total _____
 101-35 or 36 \$1.75 plus \$1.25 Total _____
 101-37 or 38 \$1.75 plus \$1.25 Total _____
 101-39 or 40 \$1.75 plus \$1.25 Total _____
 101-41 or 42 \$1.75 plus \$1.25 Total _____
 101-43 or 44 \$1.75 plus \$1.25 Total _____

When ordering film, specify item _____ or Super Mam _____
Total: _____ New York residents add 7% sales tax

Name: _____ Age: _____

Address: _____

City: _____ State: _____ Zip: _____

*For postage & handling
No cash refunds — check or money order only

THE GOLDEN DAYS

OF FRANKENSTEIN



By Jim Harmon and Frank Bressan

MONSTERS OF THE MOVIES magazine and THE GOLDEN DAYS OF RADIO program join forces to interview ELSA LANCHESTER about the classic era of horror films.

Ella Lancasters, one of the most attractive of the screen, known primarily to readers of *MONSTERS OF THE MOVIES* as THE BRIDE OF FRANKENSTEIN herself, recently appeared on Frank Breret's syndicated radio series *THE GOLDEN DAYS OF RADIO*. After his more general interview, Frank Breret allowed Jim Harmon, editor of *MOM*, to conduct his own interview especially for this magazine. But Frank helped out a bit on this one, too.

FRANK BRERET: Bill is a young man, has been around radio broadcasting since the days he played Little Beaver, the Indian boy sidekick to Red Ryder. He worked with the Ralph Edwards production company on TV game shows, and eventually got his own advertising agency, Breret-Smith, Inc. He has never forgotten the thrill of listening to mystery, horror and adventure dramas on radio as a boy, and unlike most of us, actually appearing on some of those shows.

THE GOLDEN DAYS OF RADIO is his registered trademark. He has used the title for a half-hour series recorded for several years on the American Forces Radio Network, heard in thirty countries with an audience of 300 million listeners, playing highlights and commentary on famous old radio shows. There is also a capsule version of *GOLDEN DAYS* heard week nights as a part of the Roger Caroll Show on KMPK, Los Angeles. But Breret's newest use of the title is for a series of syndicated five-minute radio shows that will be appearing on many stations about the country. The series will feature comedy, adventure and highlights of fantasy and horror with Orson Welles, Claude the Magician, *I Love a Mystery*, and other famous programs. But for the one magazine interview, Frank Breret joins *MOM* (in the person of Jim Harmon) to return with Ella Lancasters to *THE GOLDEN DAYS OF FRANKENSTEIN*.



Frank Breret (left), host of *GOLDEN DAYS OF RADIO*, interviewing Ella Lancasters with Jim Harmon

MOM: You gave me all sorts of weird fantasies when I was a boy, because as the Bride of Frankenstein, I found you very frightening but very appealing. What do you think about that?

LANCESTER: Oh, do go on. You took the ball into your court.

MOM: What do you feel about the Bride yourself?

LANCESTER: It is the most attractive part—her one—that I've played. In those days, I had a strange face. Oddly enough, if I were younger now, I wouldn't be considered strange.

MOM: Your beauty is a kind of "classical" face, rather than that of a fashion model.

LANCESTER: Looking back at those photos in your magazine, I think it's quite a beautiful head.

MOM: I believe the Bride's make-up is modeled on a queen of Egypt.

LANCESTER: Queen Nefertiti . . . Barbra Streisand holds that card now.

MOM: What was the one part you played you found more attractive than the Bride?

LANCESTER: It was in a film called *REMBRANDT* with Charles (Laughton). It was made in the thirties, and I was his common law wife . . . It was quite a beautiful film . . . If people haven't seen it on television recently, consider buying a copy—such nice writing about it . . .

MOM: The readers of *MOM* are most familiar with the *BRIDE OF FRANKENSTEIN*, of course. Did you spend long hours in the make-up room on that?

LANCHESTER: Yes, very long hours. The awkward part was that Boris Karloff was made-up by the same make-up man (Jack Palance). He took four hours, I think. Or five hours for the make-up. And I was three or four hours. So Boris would start at about half past two in the morning, and I came in about half past five. He was ready by ten, and they would take some shots of him. I was ready by eleven. Then came lunch. Then he had to go home early in the afternoon to get enough sleep—to get up the next morning for make-up. So we only had a few hours to work together. But you'll find in the film that although the set-ups took a long time, they didn't always have to focus on both of us. We didn't—if you think back—really have many scenes together.

MOM: That's right.

LANCHESTER: I sight him . . . I withdraw from him . . . But a lot of shots were of me lying on the table, coming to life . . . my eyes . . . And the close-up of me screaming didn't have to have him in it. You see what I mean. It worked out all right . . . And that part I had at the beginning as Mary Shelley, that had nothing to do with Boris Karloff at all.

MOM: It wasn't simply economy that you played both parts. Was this supposed to reveal some sort of psychological insight?

LANCHESTER: In a way, James Whale (the director) did feel that if Mary Shelley, this beautiful, innocent creature, could write this horror story, somewhere brewing within her was this . . . dream-like horror . . . dominating her thoughts and her spirit. . . . A lot of pretty women are really not the nicest people in the world.

MOM: I've met many of them.

LANCHESTER: Not that Mary Shelley was like that but she did have this thing curling inside of her, with a pretty exterior. She had flesh within. James Whale wanted to point that up.

MOM: A few months ago, I interviewed George Bo-Normand who was Karloff's stuntman for the fall into the pit . . . that sort of thing . . .

BRESEE: Did you have a double, Elsa?

LANCHESTER: No, no. There were no stunts.

MOM: You didn't do any falls or anything . . . I remember where you are all wrapped in bandages and then you open your eyes and there is that look of horror.

LANCHESTER: That was a most difficult thing to do, believe it or not, because I'd been working all day and they did it at the end of the day. My eyes were quite sore from the false eye-lashes and make-up and this bandage round about and below them. Of course, I believe in the shot, it peels off and the eyes are staring. It is very difficult to stare for very long without blinking. So they left it for the last minute. As they peeled it off, I opened the eyes and I did hold it as long as I possibly could. In fact so long, they got before I blinked. The eyes were very sore from working all day. Perhaps it helped the weird effect. The whites weren't white any more . . . sort of red.

MOM: Well, it was a black and white film.



Elsa Lanchester in a photo from *LADIES IN RETIREMENT*, which had unforgettable moments of psychological horror.

LANCHESTER: The effect was very, very good. But it was not easy to keep those smirking eyes wide open.

MOM: Many fans of horror films thought the Bride was such a great character, there should be more films about her. If there had been other Bride films, would you have played her again?

LANCHESTER: Oh, yes. I would have stayed with it. I wasn't thinking about type-casting then. Goodness knows, it's the one thing that's stayed with me all these years. In fact, there's been a kind of underground revival—cult—around it.

BRESEE: It's your claim to immortality.

LANCHESTER: First thing! No, I'm glad it's done that. It's very pleasant . . . to have very young kids in markets or in the street recognize you. I'm pleased about that. Because changed as I have—obviously—I haven't turned into an aged type that looks like everybody else. I'm still myself! I'm flattered that I'm recognizable.

BRESEE: Since you are so recognizable now as you were thirty years ago, would you make another Frankenstein film?

LANCHESTER: A lady Frankenstein? Sure. The Bride is a nice character . . . I'm not sure if I'd do it again, I present.



*Desiree Jones-Whale seems to be listening for a line of dialogue from the weird and rather "sound-in" used to get the filming started for Boris Karloff in *BRIDE OF FRANKENSTEIN*.*

MOM: But the Frankenstein Monster has been revived many times. They could find the Bride and revive her, too.

LANCHESTER: It would be very interesting to do an elderly Bride. When she was dragged out of the grave, time had had its way with her, like other corpses.

MOM: Perhaps some producer will hear of your willingness to do another Frankenstein film and contact you. Although any remake could hardly equal the original.

LANCHESTER: James Whale was a master at chilling people when they were watching one of his pictures. He produced his effects by showing something very sweet, very relaxed, usually—before the stomping horror comes

down the road. They would show the wedding of a young bride, and the next time you saw her, she would be dead—murdered. *Stoop! Stoop! Stoop!* There's the score with Boris Karloff playing the violin from that old blind man. It brings a tear to your eye, that score. It's beautiful! That's what those current horror pictures don't do.

MOM: They are just gore.

LANCHESTER: Oh, I like that sort of horror film. The gore isn't violence ... it's play-horror. It's play-blood. It's camp! It doesn't reuse any childhood violence, which God knows, children have.

MOM: Maybe it is overpathetic. ... What were some of your other favorite roles?

LANCHESTER: I liked the parts in *HENRY THE EIGHTH*, and a film called *THE BEACHCOMBER*. But they were all years ago. ... When we came to Hollywood to live, I had been in the "star" category in England. But here I became a featured player. Which is just as good. You can do eight parts as a featured player to the two or three you can do as a star. It doesn't mean anything to your fame or finances.

MOM: Have you done any radio shows besides Frank Bremner's *GOLDEN DAYS OF RADIO*?

LANCHESTER: I used to do a lot with Norman Corwin—*Parade of Progress*, and two or three things he wrote especially for Charles and I. They are considered classics—anything by Corwin.

MOM: Did you enjoy working radio?

LANCHESTER: Yes—because I was innocent. I didn't know any better.

MOM: Can you name some of your other horror films?

LANCHESTER: I've done quite a lot. ... There was that Rod Serling thing on *NIGHT GALLERY* about the old lady who preserves her garden—who gets her fingers cut off. ... There was *WILLARD ARNOLO*. ... And there was *TERROR IN THE WAX MUSEUM*. ... that was last year.

MOM: Who were your all-time favorites in film? I'm sure your husband, Charles Laughton, was one.

LANCHESTER: It isn't a case of favorites. I accepted him as the talent he was. I always avoided the word "genius" around the house. We didn't use those sort of words at dinner.

MOM: Did you think Boris Karloff was a good actor?

LANCHESTER: I think he was a very, very intelligent man, and turned out after this to be a very good actor. James Whale treated him like a track driver, when Boris Karloff was a sophisticated, educated man. He was a very nice person. He had a lot to live down as an actor because he was thought of only as the Monster. I was sort of a spiritual bride, so that never attached to me.

MOM: Yes, the marriage was never really performed. Well, that should wind up—

LANCHESTER: You've run out of questions. Ha-ha.



MAKE EXCELLENT EXTRA CASH...
WITH NO REAL "SELLING"... JUST
SHOWING THIS SAMPLE WHICH WE GIVE YOU... **FREE!**

**TAKE EASY, FAST ORDERS FOR MUCH-WANTED
PERSONALIZED METAL SOCIAL SECURITY PLATES**

If you want to make good extra cash in your spare time, we'll send you a complete sample library making **Outfit Taking Cards** which includes an annual straight insurance Policy, Carrying Case, ID Card and 10-Year Calendar, plus customer order forms, reply envelope and everything else you need to start taking orders and making money from the very day you receive it. This complete outfit is **10 years ABSOLUTELY FREE** and with no initial outlay. Just show it to everyone. They'll be impressed and delighted by the low price only \$2.00 each - especially when they discover that they also get a special Carrying Case, and ID Card and an expensive 10-Year Calendar, all FREE! You receive \$1.00 profit on every order. Take as many as 100-hour orders at an hour and make as much as \$100.00 or more in every spare hour you spend in showing the sample kit. To get **1000** more making Outfit be returned - **simply \$100** - just fill in and

MAIL THIS COUPON TODAY.



**Exclusive
10 Year
Calendar
FREE with
Each Photo**



Learning
Case and
IP Card
with
CD ROM



Engeruptia, Dept 10
1000 Kalihi, Honolulu, HI 96816

The unadjusted average daily $\text{PM}_{2.5}$ concentration with a 95% confidence interval was 10.4 $\mu\text{g}/\text{m}^3$ (9.9, 10.9) and the corresponding value for the Chinese $\text{PM}_{2.5}$ was 10.1 $\mu\text{g}/\text{m}^3$ (9.6, 10.6). The corresponding values for the $\text{PM}_{2.5}$ in the Chinese $\text{PM}_{2.5}$ were 10.1 $\mu\text{g}/\text{m}^3$ (9.6, 10.6).

W_{1,2,3,4} (2000) _____

86 — *Journal of the American Revolution*

10.1002/anie.201907002

• 100% 纯天然植物精华，温和无刺激，适合敏感肌肤。

THE GREATEST GIFT OF THE YEAR!

An instant **BEST-SELLER** coast-to-coast!

A deluxe, glossy paper, gift edition!

Year 2000 unit conversion page 1

Three-quarters of an inch thick!

Hundreds of vivid FULL-COLOR illustrations!



Re: **RENTERS PROTECTION ORDER**
McLaughlin, Steve

© Pädagogische Hochschule Linz, Projekt 18.05.2018

Estimate \$____ plus \$1.25 for Postage and Handling.
Please send me check or Money Order Money Order or credit card
MasterCard American Express Visa Discover Other None

Figure 1. The relationship between the number of species and the number of individuals in the community.

Digitized by srujanika@gmail.com

Page 10 of 10

WE'RE SORRY,



THE BRIDGE IS OUT, YOU'LL HAVE TO SPEND THE NIGHT"

Movie monsters are sometimes impersonated on the live stage. Here are rare shots of one such personal appearance by Frankenstein, Dracula and the rest of the gang.

Written and photographed by Don Glut

There were monsters galore on the stage of Hollywood's Coronet Theater in the spring of 1970. Such horror-film stalwarts as Count Dracula, Frankenstein's Monsters, the Wolf Man and the Mummy joined their ghoulish friends to star in a play spoofing the much-reviled Universal horror pictures of the thirties and, especially, the forties. The play, a musical which opened on April 29th of that year, was *I'm Sorry, The Bridge Is Out, You'll Have to Spend the Night*, a revealing title that immediately conjures up any number of old monster movie clichés.

I'm Sorry, The Bridge Is Out was written with love and admiration for the old films by Sheldon Allman and Bob Pediotti. (Remember when the latter killed himself as Bobby "Bobby" Pickett and imitated Boris Karloff and Bela Lugosi on such monster-rock records as "Monster Mash," "Monster Holiday," "Monster Swap" and the album *The Greatest Monster Movie*?) Allman and Pediotti researched the hairy Universal creatures and, for about an hour and a half, placed them in enough familiar situations to entertain any hard-core monster-film buff. Among the monsters cast of *I'm Sorry, The Bridge Is Out* were:

Count Lucifer Dracula, first played by Peter Varga Jr. and then by John Ian Jacobs (who, strangely enough, portrayed the Frankenstein Monster during the first few nights of the play) doing a near-perfect imitation of Bela Lugosi.

Dr. Victor Frankenstein, alias Stan Zales (a Karloff fan who had seen the British actor playing Capt. Hook in a stage presentation of *Peter Pan*), assuming an impersonator of the immortal Boris.

The Frankenstein Monster, played by Steve Dolen, wearing the greatest make-up (that was electrode) applied by Peter Colby, and hardly standing still in any of the other actors.

The Wolf Man (alias Prince "Rex" Talbott, portrayed as an effeminate Gogos) by Bob Berenbaum.

The Mummy, actually Peter Cook, unrecognizable beneath the concealing bandages.

The play also showcased such undesirables as the Egyptian high priest Dr. Nasser (Greg Aravot), Countess Dracula (Gloria Delli), the doting Mom Talbot (Natalie Brasilia), the dim-witted Rambaldi (Chuck Cipriani, but originally Terry-Lane), Sam and Charlie, the stitched-up creations of Dr. Frankenstein (respectively played by Scott Hohman and Lee Claudio), a horde of vampire girls



It's a drag by Count and Countess Dracula (John for Judds and Edina Doff) in the darkly macabre humor play.

The mad Berfield (Clock, Express) is surrounded by a chorus of vampires.



the doctor comically and reflectively glances at the young man's cranium.

Dr. Frankenstein works out the perfect plan. John's brain will be transplanted into the skull of the monster. Igor's brain will be dropped into the empty head of John's perfect body. The monster's brainless brain would be switched to Igor's skull. Everything would come out even—if not for the other inhabitants of the castle.

Count and Countess Dracula desire the young couple for their warm and innocent blood. Mme. Talbot wants Mary Helen to provide the catalyst by which her son the Wolf Man will be cured of his werewolf curse and, simultaneously, develop a love for girls. Dr. Nasser and the Masons proffer that Mary Helen be the sacrificial victim to the Egyptian deity Amon-Ra. To complicate matters even more, the lecherous Igor simply wants Mary Helen in any way possible.

Mary Helen and John become the targets of every creature in the play, with the various fiends and monsters vying for their lives and other attributes. At one point in

(played by Susan Maxine Burns, Jeannette Jenson, Joyce Ling, Claudia Kadel, Wanda Fenton and Kathy Landau), and a couple of uncanny body matchmen (Alfieair Hunter and Keith Lawrence) and their stolen cadaver (Lou Ladino).

But while the two grave ghouls were stealing their copies, the best scenes in the play were stolen by the Quasimodo-like Igor (first played by Richard Miller, but by Tony Lane in the version attended by this writer), a slovenly hunchback who hobbled about the stage and chortled in his gravelly voice.

The only normal characters in the play were the "perfect" young couple of brave and handsome John



Dr. Frankenstein (Adam Judds) leads the Monster off to his old home.

LABORATORY
THIS MA

David Wellgood (John Landau) and his bride-to-be, prettily and innocent Mary Helen Hermann (Jasmine). It was this couple that provided the monsters and fiends with their motives of mayhem.

You Sorry The Bridge Is Out opened with Dr. Victor Frankenstein remorselessly confining in Igor that his lovable Monster required (you guessed it) a new brain. Outside the gloomy castle, a terrible storm rages, destroying the bridge that crosses the river. Thus John and Mary Helen are forced into that classic horror story predicament—they must take refuge in the dreary house of monsters.

So innocent are John and his fiancee that neither of them suspect that the white-faced Count Dracula, or Dr. Frankenstein and Igor, are up to foul play—even when



Igor, the fiendish, the deformed, the nut, is up to his old tricks with an unidentified young lady in *YOU SORRY THE BRIDGE IS OUT, YOU'LL HAVE TO SPEND THE NIGHT*.

the show, Mary Helen is bitten by Count Dracula and, like Renfield, made his obedient slave. Simultaneously, John is maimed by the beguiling Countess Dracula, arms raised to reveal the bat-like cut of her ebony gown.

The Murray and Frankenstein's creature meet in one of the funnier sequences of the play. Neither has the power of speech and they can only communicate by grunting, snarling and stiffly waving their arms. Eventually their awkward encounters metamorphose into a rock dance, thereby bridging the communication gap, just before departing through the secret passageway leading to Dr. Frankenstein's laboratory.

The ending of the play seemingly freed the young human couple from their terrible predicament. Dr. Frankenstein's sicker son Prince Talbot of his lysanthropic condition. Igor sets back the clock so that the Count and all his vampiric accomplices are destroyed by the sun when the window curtains are prematurely opened. Most of the other fiends are eliminated by the vengeful living Murray when he witnesses Dr. Frankenstein's experiment replacing his sacrifice to Amon-Ra.

Yet everyone knows that such classic terrors as Count Dracula and the Frankenstein's Monster never really die. They always manage to survive through another sequel. For that simple reason (so choiced the villagers in the drama) the entire ghouly cast returns to life with enough energy to sing out the finale. They returned because their fans wanted them to return. (That has always been the actual reason for their revival from the dead.)

The play was directed by Maurice Dawson, who had worked with an all-star horror movie cast in the 1958 *Night of the Big Sleep*. In 1969, Ms. Dawson made her own dramatic documentary *Zeals of Blood and Terror*, a rare movie released in England by Titan Films and featuring three versions of Count Dracula.

You Sorry, the Bridge Is Out, You'll Have to Spend the Night did not enjoy the same international as its cast of creatures. The play was short-lived, not for lack of quality, but due to poor publicity. For a while there was talk about filming the show for a Halloween television special, a project which never materialized. Unfortunately, most hardcore monster film buffs with an affection for the old Universal thrillers were not even aware of the play's existence. Had they attended the play, I suspect they would not have been sorry the bridge was out and would have been glad to spend the night.

Vampires

By Jim Harmon

Dracula, the King of the Vampires, could make himself invisible and come right into your bedroom, in the days of radio drama. Not only that, but many others of his vampire kin also trekked those airwaves.

The vampire theme was one of the most frequently used supernatural concepts during the "Golden Age" of radio drama. There was something about the element of radio, appealing to the use of imagination, to the creation of fantasy in the mind of the audience, that contributed to the appreciation of horror stories. The atmospheric menace of the vampire was perfect for this.

The foremost creature amongst the ranks of the Undead—Dracula—has been dramatized on the airwaves a number of times. The exact number can not be cited. Too much was happening in radio for a flawlessly ac-

curate account ever to be made. There were network shows, local shows, syndicated shows, most of them done live, one-time. Not only were sound recordings not usually kept, sometimes no one even bothered to write down the existence of some program.

One very early version of Dracula was written and performed by Brett Morrison, later the longest-running actor in the role of *The Shadow*. In the early thirties, Morrison adapted Bram Stoker's novel into an eight-part serial. (No known recordings of this series survive.) This was only the start for both Dracula and for



Of Radio



Left: *Farrell, Dracula himself in the robes, appeared in many radio dramas, 1930s air Septem-*

ber. At the music stand at left rear, Orson Welles conducts his Mercury Theatre production the symphony. This series presented the famous "Aviation from Man" and Dracula.



Bret Morrison on radio. You'll hear more of both.

The next significant adaptation of *Dracula* on the air was in 1938 on Orson Welles' Mercury Theater series. The youthful genius, hardly out of his teens, played both the part of Count Dracula and that of Dr. Seward (Some goblins got into the type of the first issue of *MONSTERS OF THE MOVIES* and had me writing that Welles played Van Helsing, when I know very well that the talented Martin Gabel played that role in the Mercury production.) Due to the talents of Mr. Welles, his cast and production crew, I believe this to be the finest production of *Dracula* ever on radio, and in fact, one of the finest single radio dramas ever broadcast.

The adaptation on the Welles series was very faithful to the Bram Stoker novel, and in an attempt to encompass the whole book, was a very light, fast-moving play. Dramatized radio is, of course, composed of talk, but it does not have to be "talky." This was something of a problem with the most recent version of *Dracula* done on the CBS Radio Mystery Theatre in 1974. Apparently trying to find a "different" approach to the often-told property, this *Dracula* concentrated on the character of Miss Harker, and was told in her own first-person words. The star of the show—as Miss—was Mercedes McCambridge, one of the most talented actresses of radio or any other medium. The writer of the radio script was George Lowther, author of such varied broadcast series as the Western-mystery *Tom Mix* and the Grand Ole Opry—anthology of dramas. Despite these outstanding talents, the CBS Mystery version of *Dracula* only got about halfway off the ground. It ended with the fated destruction of the



Above: Mercedes McCambridge starred as Miss Harker in the 1974 CBS Radio Mystery Theatre version of *Dracula*. She is shown here with director Jack Johnson and a ghoulish fan.
Left: The shadow on the door, the stage, and the cover which belonged to radio's "Whistler," (based on THE RETURN OF THE WHISTLER) warning Michael Bauer about the dangers of seeking revenge for that punch in the eye from another cast member. (The Whistler also encouraged vampires.)

Left: The shadow on the door, the stage, and the cover which belonged to radio's "Whistler," (based on THE RETURN OF THE WHISTLER) warning Michael Bauer about the dangers of seeking revenge for that punch in the eye from another cast member. (The Whistler also encouraged vampires.)

Coast's newly recruited vampiress, Lucy Seward—had then halfway through the original story. Narrator E.G. Marshall (starred the Interster than Van Helsing (after Stephen Schnabel) would find and dispatch Dracula (Michael Wagner) in the same manner, but "uying doesn't make it so." Perhaps writer Lowther and Mercedes Brown will get back together and bring us the second half of *Dracula*.

To my knowledge, Bela Lugosi never portrayed the role of Dracula on radio. Lugosi appeared in some other dramatic broadcasts. He played the role of a mad doctor, preying on the emotions of others—as perhaps a kind of psychic vampire—in a *Suspense* episode titled *The Doctor Prescribes Death*. This show from the forties has been released on a recent "Mark 36" LP record as *Bela Lugosi/Suspense*, with a spoken introduction by Bela Lugosi, Jr., and a written one by yours truly.

I do recall hearing at least one Bela Lugosi interview on radio on the subject of *Dracula*. It was on Art Linkletter's *House Party* program. Lugosi talked of his famous film role, and of bringing the Coast back in a stage play. Lugosi made the point that Dracula was good, a pecky fella, but that he hoped none of his younger fans would really be afraid of him in real life. He signed Linkletter's guest book with a quote from President Franklin Roosevelt—"There is nothing to fear, but Fear itself."

Artie Alfonso, who introduced Bela Lugosi in 1950 (the radio show was to promote the motion picture version), went on to portray The Shadow, that mysterious side to the forces of law and order, who was really

weakly young Lamont Cranston, who had the power to cloud men's minds so that they could not see him (thanks to his superhuman skills of hypnosis). Cranston, and his friend and companion, Mingo Laze, were constantly running into supernatural and super-scientific menace, including vampires.

In one story, *Treddie is Dead*, The Shadow investigated strange deaths in a sanitarium where the patients were dying by having all the blood drained from their bodies. The strangeness was entirely one of supernatural menace. Even though it turned out that the "vampire" was only an insane doctor using a hypodermic needle to drain his victims dry, that was a rare technically.

On numerous other occasions, The Shadow encountered genuine ghosts, werewolves, zombies and other occult menace.

While The Shadow radio series has been out of production for twenty years (although still in reruns on many radio stations), Bert Morrison is even today involved with radio and with horror stories. When I met him at a recent meeting of the Pacific Pioneer Broadcasters, a club of radio veterans, Morrison told me of just having worked on a CBS Mystery play based on the real-life case of the *Marie Celeste*—the ship from which every living person unaccountably disappeared for a

reason still unknown. The radio play is *Sea Fever*, in which Bert Morrison plays both a rough seaman and an elderly ship-owner.

The many anthology series of radio often featured vampire themes. *Inner Sanctum*, with its famous squeaking door opened by Raymond, the host—actually the forerunner of the present CBS Mystery series—presented several vampire tales, including *The Unlaid Still*. Other such stories appeared on *The Hermit's Cave*, *The Whistler*, *Murder at Midnights*, *Light Out*, and *House of Mystery*. Much more recently, a series called *Max-Bresser* (they were five minutes long) was produced by this author, and heard over KFI Los Angeles and the Armed Forces Radio Network on various occasions. *Dracula's Guest* was adapted by Don Gilet from the Stoker story, and featured Paul Kuhn as Jonathan Harker having his weakness over before he reached Castle Dracula.

Radio's best mystery-adventure series, *I Love a Mystery*, dealt with the menace of the vampire on several occasions. The serial on *I Love a Mystery*—called *Temple of Vampires*—was the most famous of that famous show—and one of the best-remembered stories in the entire history of dramatic radio.



Behind the display case, Doc Long, second from left (Barton Fairbairn), radio's original Doc (and Jack Parkard (Tim Donan in the screen copy), look over shrunken heads that might have come from the vaults of the Temple of Vampires (The photo is from an *I Love a Mystery* movie called *THE DEVIL'S MASK*.)



*Jack, Doc and Reggie—My Three Cypresses who were trapped in the sinister Temple of Vampires on radio's *I Love a Mystery*! The actors are Jack, Doc, and Reggie—left to right: Russell Thorson, Jim Bates, and Tony Randall—yes, Tony Randall!*

The first chapter of *Temple of Vampires* found rugged Jack Packard and his two sidekicks, drawing Texas Doc Long, and British Reggie York, flying over Central America with a former client of their A-1 Detective Agency, Sunny Richards. The three comedians and Sunny soon found they had a stowaway, a young boy named Hermie. That was the least of their troubles, however. The plane was having engine trouble, and Jack was barely able to land it in a jungle clearing—right next to a towering temple. The five Americans decided to take shelter in the stone structure.

JACK Come on, let's go inside...

DOC Well! Will you look what we found!

SUNNY What a tremendous place!

REGGIE The Nicaraguan Government could hide it's whole army in here.

DOC Jack... Jack, did you see what I just saw?

JACK What, Doc?

DOC Something just flew from one side of the temple to the other way up yonder...

JACK Probably an owl...

DOC Owl, my grandma! It was as big as a man and it didn't have no wings... and what's more, it was wearing a human skin, and that's all!

That was the beginning of the strange events in the temple. The group of adventurers soon discovered that there were two other beings in the place, which they learned was called "the Temple of Vampires." There was the High Priest, Manuel, who told Jack he had to think of a beautiful woman asleep. And there was the High Priestess, Angelina, who had little boys with acci-

red cheeks like Hermie. The most disconcerting thing about the pair was the way they could come and go off the high ledges of the temple almost as if they could fly.

In self-protection, Jack and Doc investigated the ancient building and learned that vampires did live there—huge, mutated vampire bats "as big as a man"—creatures the natives worshipped as their gods, creatures they made sacrifices to.

The vampire bats were real, but there was a question as to whether Manuel and Angelina were really human vampires, or only the servants of the monster bats. They did fly from one ledge to another, but not on their own wings. They swung on ropes, Tarzan-style. In the dark, their voices of trepid could not be detected.

Naturally, the fearless adventurers, Jack and Doc, tried the rope-swinging for themselves. But in a hurried escape from one of the monster bats, Doc managed to get his rope tangled with Jack's and the two hung helpless nearly a hundred feet above the stone floor of the temple in pitch blackness, while the vampire bats made sucking noises all about them. Still, it wasn't so bad—until the earthquake struck.

Eventually, Jack and Doc climbed up to the rafters where the ropes were tied, thus across those stone supports to the safety of the ledges. There was a hurried escape with Reggie, Sunny and Hermie just before a more intense earthquake brought the Temple of Vampires down into a pile of ruins, burying its inhabitants.

After some repairs on the plane, Jack managed a risky takeoff. It was back to civilization for the Three Comedians. Sunny and Hermie, with memories of the huge stone cathedral—"a New York skyscraper rising right up out of the jungle."

The plot outlines cannot, of course, reveal the style, charm, wit and care of the writing and production, thanks to the genius of writer-director, Carlton E. Morse. There were other suggestions of the vampire in Morse's script. Another *I Love a Mystery* adventure was called *My Beloved is a Vampire*—but the "vampire" was only symbolic, a girl who preyed on the emotions of others. In *Stay your Dread*, Arizona there was a lot of evidence of werewolves on the loose, but after a beautiful girl dancer died and rose from her grave, she seemed to be floating through the night in a drifting white robe like some vampire.

In another series authored and produced by Carlton Morse—*Adventures by Morse*—he presented two heroes much like Jack Packard and Doc Long but here known as Captain Barn, Friday and Skip Turner. These two soldiers of fortune had a lot of trouble in Cambodia when *The Cobalt King Strikes Back* and his fanatical followers trapped them in the Temple of the Gorilla. But things really got hairy when Friday and Turner were unaccustomed enough to visit the *Land of the Living Dead*—a place in the Central American jungle peopled with voodoo priests, zombies, werewolves, man-eating plants, elders with mystic powers, and—it should come as no surprise—vampires. This "Land" was so wild and woolly that the *Temple of Vampires* from *I Love a Mystery* would only be one of the more sedate structures on the outskirts of the territory.

Yet the whole world of radio drama was so strange, so bizarre, so full of fantasy, that it would always be a welcome home for the vampire, swooping down on night's black wings.

THE TITLE ALONE SHOULD BE ENOUGH—

THE HAUNT OF **HORROR**

In measure what it stays, and in
you should it. These actions

"I Think She... Has It" featuring
the Devil's Daughter



"The Possession of Harry Christopher" featuring

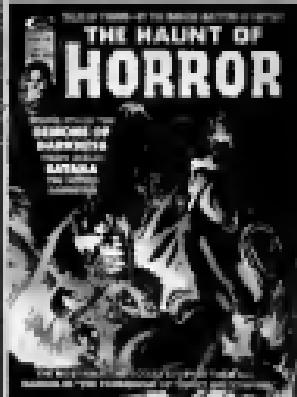


AND TWO MORE TERRIFIC TIPS

Author's Note

Two Indian on Same Plot

W1000000 - 000000000000 Date 2000



ON SALE NOW



Now! For the first time ever!

All the ACTION! All the EXCITEMENT!
All the FILMS of the King of Martial Arts!

'farewell to the dragon'

The Bruce Lee Memorial Film Book

NOT SOLD IN ANY STORE! SPECIAL LIMITED EDITION

Order NOW and receive a FREE Bruce Lee POSTER!

SEND \$300 TODAY TO:

The Cinema Attic • Box 5006 • Dept. PA • Phila., Pa. 19115

POEMS WANTED

MOVIE POSTERS

PHOTOGRAPHS - STILLS - FROM FILM
STYLING - PORTRAITS
Artwork Reproductions by Reserve
Transportation of Art Materials
CATALOGUE \$1.00 (Postage paid with order)
The Cinema Art Inc. • Department MVE
P. O. Box 7772 • Philadelphia, Pa. 19101

**There are 110 Centers
in the country
to help children with
Lung Diseases.
You can help, too**

Your gift will help support these Cystic Fibrosis Centers—your dollars couldn't work harder. The Centers offer early diagnosis and expert treatment adding years to young lives, making breathing easier and normal living almost possible. Yes, children with lung-damaging diseases such as cystic fibrosis, severe asthma, chronic bronchitis and childhood emphysema are being helped at these Centers. So give to your local chapter of the National Cystic Fibrosis Research Foundation.

"Here Be Monsters" was fair warning to the unwary traveler of medieval times that demon-infested territory lay before him. Those bold enough to brave the halls of science-fiction and fantasy conventions for their "Monster Masquerades" and Hollywood horror movie parades would do well to keep those words of old in mind—as this sampling from the photographic files of **MONSTERS OF THE MOVIES** ace reporters amply demonstrate!

"Monster Masquerade"



young lady named Jenny looks over money start at Fantasy Filmcon II members of *Madeline the Georgia*.



Jean Cocteau's unlikely couple, *Sister* and the *Broth*, walk the aisle of Fantasy Filmcon II's masquerade in majestic splendor.



"Picnic's Model," the artful costume used in TV's *Night Gallery* adaptation of H. P. Lovecraft's famous story, comes to life once more at Fantasy Filmcon II, through the efforts of Rob Short.

Rick Baker (see complete interview in **MONSTER** #4) provides some costume help at Fantasy Filmcon II with this goliathic beastie the first of the Abominable Snowmen from George Pal's *7 Faces of Dr. Lao*, Rick's own original monster claws, topped off with Rick's low creation add to Bill Malone's upcoming video spoof of *The Night Stalker*. *The Night Stalker*? Jeff Race, beware!



"Night Stalker," host of LA's *Friday Night* TV show, engages in his usual pointed communication with two refugees from TV's *The Outer Limits* (Ken Kramer and Rob Short) at the Hollywood premiere of Freedman's *Blade of Terror*.



From the world of science-fiction come Sterl Neal at the Sarlak (from Mijail Robinson's novel *This Time Around*) and Steve Leinenhus as Kulan from a series of stories by Larry Niven.



Doug Jones creates the sinister states of Vincent Price in *House of Wax* at Fantasy Filmcon II.



MONSTERS OF THE MOVIES' own Al Saxon leads a howl at the 2nd Annual Witchcraft & Sorcery Convention with his version of *The Wicked*.



Lon Chaney lives again as Cortland Hall walks the halls of the 30th World Science-Fiction Convention in sartorial splendor, recreating the Minotaur of the Red Death from *The Phantom of the Opera*.



HUNTING DINOSAURS FOR FUN (IF NOT PROFIT)

By Ron Haydock and Jim Harmon

The monsters from the *LOST WORLD*, the creatures that roamed **ONE MILLION B.C.**, the clan of **GOZILLA** and all his Tokyo-stomping family.... The heroes of the screen never seem to have any trouble finding dinosaurs. It may be harder to do off the screen, but it can be done today!

This shot from *KING DINOSAUR* shows the technique of using a few birds, photographically enlarged, to represent a dinosaur.

Not everybody interested in hunting dinosaurs can be as fortunate as Professor George Edward Challenger. In 1912, in the pages of *THE LOST WORLD*, a best selling novel by Sir Arthur Conan Doyle which later became the basis for two motion picture versions starring Wallace Beery in 1925 and Claude Rains in 1940, Professor Challenger discovered an entire Lost World of dinosaurs high atop a plateau deep within the wild, uncharted jungle regions of South America. With an expedition from the London Zoological Institute, Challenger explored this amazing Lost World and discovered to his delighted satisfaction many kinds of prehistoric monsters from the Jurassic Period, 120-155 million years ago, still alive. *Brontosaurus*, *Stegosaurus*, *Iguanodon*,



Tyrannosaurus rex, *Triceratops* and more. Needless to say, this was the greatest scientific find of the century and Challenger became the greatest dinosaur hunter of all time.

Hunting dinosaurs, however, isn't a career or pastime that exists only in films or books. In real life, every year, expeditions from universities and museums all over the world go out to track down the dinosaurs. Part-time dinosaur hunting is also a favorite hobby of amateur enthusiasts and many times such dinosaur hunters have, on their own, made invaluable discoveries as important to the world's evergrowing knowledge of prehistoric life as those finds made by authorized expeditions.

Dinosaur hunting and the study of prehistoric life is the science of Paleontology. Of course the dinosaurs you may find on a field trip won't be living, breathing, roaring monsters like those Professor Challenger found in THE LOST WORLD but if you search well enough, knowledgeably enough and long enough, you may find some of the actual remains of the great monster beasts and reptiles that once walked this world. These "remains" are called fossils and they come in varying forms including skeletons, bones, footprints or imprints in rock. One scientific expedition even found a fossilized dinosaur egg, about 60 million years old. The egg was about three times the size of an alligator egg.

Finding entire skeletons of down age beasts buried for millions of years beneath earth layers is rare. The dinosaur exhibits you see on display at museums around the world are careful, tedious reconstructions of prehistoric monsters that have been partially built up from skeleton fragments and bones found by dinosaur hunters. Dinosaur footprints or mineralized imprints are more commonly found by hunters. In fact, Conan Doyle's inspiration for THE LOST WORLD came from a set of fossilized footprints of an Iguanodon he owned. Studying them, Conan Doyle imagined what it would be like to find in the modern age a Lost World where actual dinosaurs still lived through some freak of nature. The set of Iguanodon footprints Conan Doyle had were found only a short distance away from his home in Sussex, England. Dinosaur fossils have been discovered everywhere in the world and the western United States,

Africa, England and portions of western Europe have proven particularly abundant in fossil finds. Western America, in fact, has been the site of more discoveries than anywhere else in the world.

Actually, anybody can hunt dinosaurs. You don't have to be a professional anthropologist to take up pick, hammer and brush to search for fossils. What you do need though is a good, reliable geological survey map of the area you intend to explore. These maps, which can be researched at the library, will give you the official geologists' opinions on the ages of rock and strata to be found in your territory. Knowing these ages is important. Since dinosaurs existed during the Mesozoic Era of world history, you would naturally only want to search areas that have been proven to contain Mesozoic strata. Otherwise it would be like trying to find water in the Sahara Desert.

Once you've ascertained the geological age of your area and found it to be Mesozoic, the actual hunt begins. Quarries are good places to start, especially limestone quarries. Too, newly plowed fields, dry river beds, canyons, gullies and of course desert areas are likewise good hunting grounds for dinosaur fossils. Not all dinosaur hunts bring rewards though. Patience, and many times much patience, is required at all times. The world of dinosaurs wasn't built in a single day and dinosaur hunters don't necessarily begin discovering this world of prehistory in a single day either. Sometimes the dinosaur hunter, after spending many laborious days chipping away in a quarry, for example, will only find a few broken bits of bone or a tiny mineralized imprint, if he finds anything at all. However these are very important finds because no dinosaur find, small or large, is worthless. Skeletons or bones weighing sometimes as much as two or three hundred pounds, mineralized imprints on rocks or only a handful of scattered bone fragments, each fossil is one more new piece of historical information to be added to anthropology's increasing fund of knowledge about prehistoric lifetimes.

After finding a fossil, and carefully, tediously removing it from where you found it, and wrapping it with special care to prevent breakage, the fossil needs to be classified. Harvey C. Markman's POSSIBLES, avail-

DINOSAURS (1960) breath the air of antiquity amidst for a more tangible effect of showing a *Brachiosaurus* and a *Tyrannosaurus Rex* in a direct struggle.

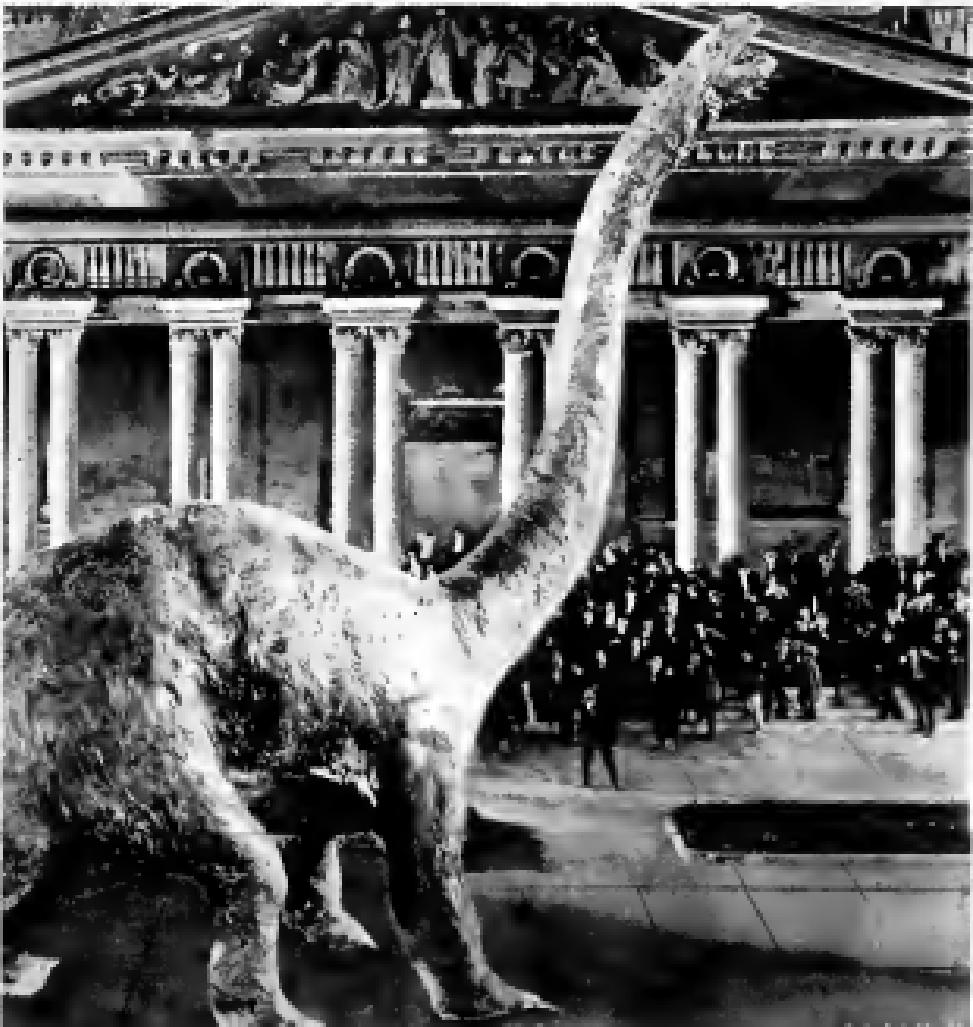


able from the Denver Museum of Natural History, is one illustrated fact book among many other fossil books available that may help you to classify your dinosaur find. Or you can take your fossil to a museum for a professional evaluation. In fact most dinosaur hunters will donate their finds to a museum.

Other than a field trip with pick and hammer, you can more easily and comfortably hunt and collect dinosaurs and fossils by simply trekking down to your favorite hobby store and buying them. The Aurora Plastics Company and Science Materials, Inc. both manufacture various hobby kits containing real fossils and plastic dinosaur models to build. Too, museums all over the world have their own dinosaur hunting grounds, exhibitions of dinosaur reconstructions and display cases filled with other fossil finds. The American Museum of Natural History in New York City, the Chicago

Natural History Museum, the Florida State Museum, and the Houston Museum of Natural History are some of the more widely known museums where you can find dinosaurs and fossils on view. Every state in the country, though, has at least one museum where exhibits of prehistoric life may be seen. Or you can travel to the Dinosaur National Monument in Colorado, where you'll find a quarry that's the largest and best preserved deposit of dinosaur fossils ever found by hunters. The Rancho La Brea Tar Pits, located in Hancock Park in Los Angeles, also offers an unusual glimpse into prehistoric life. Millions of years ago mammoths, venturing too near the still-functioning, still-bubbling tar pits, became stuck in the pits and sank into them. Recent excavations here have yielded amazing fossil finds and skilfully the tar pit area you can see some reconstructions of mammoths. The Rancho La Brea

The Brontosaurus is as large as London, brought back by Professor Challenger from *THE LOST WORLD* (1925)





Tyr. Pta in Hancock Park also offers a specially constructed display room where fossils located and dug out of the pits are on display.

For unusual disease hunters there are also some fine books on the subject and whether or not you can actually plan to go out into the world and hunt dinosaurs yourself, you might want to bone them up for some very interesting reading material. *THE DINOSAUR BOOK* by Edwin H. Colbert (McGraw-Hill) will, for example, give you a general history of dinosaurs and fossil-hunting. Edwin Colbert is the Curator of Fossil Reptiles and Amphibians of the New York American Museum of Natural History. Donald F. Glut's *THE DINOSAUR DICTIONARY* (Citadel Press), on the other hand, is more of an illustrated reference guide to classifying dinosaurs, listing not only the more well known varieties of dinosaurs but also lesser-known dinosaurs. *THE FOSSIL BOOK* by Carroll Lane Fenton and Mildred Adams Fenton (Doubleday) is a guide to collecting fossils, telling you more about what fossils are and how they are found.

Professor Challenger may have discovered *THE LOST WORLD* in 1912, but that certainty was not the end of dinosaur apparitions in films, or of dinosaur hunting as an active, living science in the real world.

The earliest dinosaur in films was Winsor McCay's *GERTIE THE DINOSAUR*, an animated cartoon

made in 1914. (See *MONSTERS OF THE MOVIES*).

Another filmmaker, Willis O'Brien, soon began experimenting with animated models in *THE GHOST OF HOLLOW MOUNTAIN* and others, culminating in *THE LOST WORLD* (1925) in the silent era, and with the coming of sound, the reptile monsters fought by the greatest of all apes, *KING KONG* (1933).

Great reptile monsters appeared from time to time in American movies, such as in that prehistoric epic, *ONE MILLION B.C.* (1940) but the real invasion of dinosaur monsters would come from Japan, beginning with the 1954 release of *Godzilla, King of the Monsters*.

Following the first *Godzilla* feature, Japan's creative talents came up with other *Godzilla* pictures such as *Godzilla vs. The Smog Monster* and *Godzilla's Revenge*. But not content with using that one creature, sometimes enormous, sometimes bizarrely amazing, known as *Godzilla*, they came up with creatures like *Godzilla*.

In 1956, Japan also introduced an air-borne reptile known as *Rodan, The Flying Monster*. Like Boris Karloff or John Wayne, Rodan was treated with the respect that means stardom. He would appear again in such films as *Ghidorah, The Three-Headed Monster* (1964), wherein he joined *Godzilla*, and in *Destroy All Monsters* (1968).



'Till another King of the Dinosaurs challenges the wizards of Western star Guy Madison in **THE BEAST OF HOLLOW MOUNTAIN** (1966).

Far left: A military helicopter is mauled by a prehistoric three-toed **THREE-LAND DINOSAUR** (1967).

Left: KARAN—THE UN-SEEABLE creating a cloud of destruction on the floor of a sunken apparatus.

The American studios were not content to leave all the glory to Godzilla and his kin. They answered back with such U.S. productions as Jack H. Harris' **DINOSAURUS**. One of the present winners—Jim Harris—began working with Mr. Harris shortly after the release of the film. Even in 1960, Hollywood was aware of the appeal of dinosaur epics. Mr. Harris was in alone pre-production with CBS-TV on a series called **HURRICANE ISLAND**. The television Jones would concern modern people retreating on an island where dinosaurs had miraculously survived.

HURRICANE ISLAND had been written by Sam Rolfe, creator of **HAVE GUN, WILL TRAVEL** and the current **MANHUNTER** television. Although a well-done script, the CBS officials never seemed to be satisfied with it, and part of my duties were to constantly revise the pilot script to suit the demands of the CBS staff. While I did the best I could to make the changes CBS and Mr. Harris wanted, the script finally became so cluttered with "patches" the original was hardly visible. I was not greatly surprised that the **HURRICANE ISLAND** series never actually made it to the home screen.

But while Jack H. Harris and I fought the currents around **HURRICANE ISLAND**, other American filmmakers closed up with other dinosaurs that did reach

the movie screen, and eventually, at least in re-runs, television.

In 1953, Lippert had released **KING DINOSAUR**, in which producers Bert I. Gordon and Al Zierman sent actors Bill Bryant and Wanda Curtis off to another planet to face prehistoric creatures with old-fashioned shooting-guns (no death-rays or megaplas).

Dinosaurs went west in **THE BEAST OF HOLLOW MOUNTAIN** in which cowboy star Guy Madison was called upon to try to lasso a Tyrannosaurus Rex.

Prehistoric creatures continue to turn up constantly in movies, as in the semi-remake, **ONE MILLION YEARS B.C.** (1966), but we still have to look to Japan for the continuing vision of **GOJIRILLA** and all its kin. There has been some trouble in that area, however, from local Japanese censors who regard these spics as too violent for young audiences. The matter is a problem, but Godzilla has always been able to step over—or through or—any obstacle. Godzilla will strike again! We are confident of it.

If, while waiting for the next of the great dinosaur MONSTERS OF THE MOVIES, you were to go out hunting for the real-life thing, you might convince those censors that there was something good in these films. Many great finds are still to be made—perhaps by you!



Baron Frankenstein (Peter Cushing) under his expressive presence known

Baron Frankenstein is back! Not the pale carbon-copy attempted in *HORROR OF FRANKENSTEIN*, or the many pseudo-Frankensteins that abound in the grade B and Z productions. But the genuine, original, Hammer Films' master of do-it-yourself-creation, Peter Cushing. To watch Cushing stalk through the grim confines of the setting for *FRANKENSTEIN AND THE MONSTER FROM HELL* confirms what has no doubt been felt for some time by fans of the macabre—it has been too long since Cushing again brought life to the Baron.

Happily for terror audiences, Cushing (who could probably sleepwalk through this part) pulls out all the stops in his latest appearance as Mary Shelley's originalator of man-made-men, as well as being reunited with one of Hammer's finest directors, Terence Fisher.

Out of action for several years due to twice breaking a leg, Fisher proves that he still has the skills that have made him one of the favorites in the area of the lunatic. He is one of those directors who is able to get a great deal out of comparatively very little (in this case, the film's setting—the confining area of the Criminal Lunatic Asylum in Carlisle), as well as getting a good performance out of even the most lackluster actor in the picture. In short, Hammer's latest excursion into the bizarre is a fairly happy return of two professionals to a series where they made their mark in horror history. While Cushing could probably walk through the part of Baron Frankenstein, blindfolded, it is a possibility which he will never let come to pass with any role. No doubt the veteran actor's sense of professionalism will continue to cause him to tackle any part, even a familiar one, as if he were playing it for the first time. The part of Baron Frankenstein should certainly fit into this category—the Baron's colleague's much-appreciated as the Baron. Of course, if one wishes to be technical, it's the

FRANKENSTEIN'S NEW MONSTER FROM HELL

By Eric Hoffman



Good news for all fans of Hammer Horror, Peter Cushing, and Frankenstein! Bad news for all the helpless inmates of the insane Asylum where Dr. Frankenstein is king!

PIRE LOVERS and *THEATER OF BLOOD*, as well as being one of James Bond's conquests in *LIVE AND LET DIE*) provides the feminine interest as a properly attractive, if enigmatic Sarah, "the Angel," the nurse who serves as the Baron's surgical nurse.

John Stratton is the Asylum's director—a nervous, lanky individual (with a very good reason to be jumpy), while Philip Yous and Christopher Cunningham are the kind of waddlers who'd be perfect in a vacation resort—the Devil's Island.

Of special interest to the proceedings are the various inmates of the asylum itself. Certain individuals manage to create especially enjoyable scenes. An almost unrecognizable Bernard Lee is Tarnau, a mute, decimating sculptor. Charles Lloyd Pack is the touching, gentle mathematical genius/violin virtuoso. Prof. Dusendal, who is to play an important part in the Baron's plans. Sydney Brenner contributes an interesting vignette as Muller, a schizophrenic inmate who believes he's God most of the time (when Frankenstein, on a routine round of the asylum, asks Muller how "God" is feeling, the inmate replies, "God is always in excellent health"—then reverts to normal to discuss his own ailments).

Patrick Troughton (Dracula's masochistic servant in *SCARS OF DRACULA*) is a properly rat-like, hideous body-snatcher, while Clifford Mallon is a hypocritically gross magistrate.

To muscular David Prowse goes the most uncomfortable part in the picture—the Monster. A tall, powerful man, fitted out as an international weightlifting champ, Prowse has portrayed the Monster once before in *HORROR OF FRANKENSTEIN*. But in that production he did not have to contend with a gigantic amount of

makeup, merely special appliances for his head, to give it that bat-like configuration, plus a large mass of bandages, strategically placed to avoid giving Hammer its first X-rated horror film.

In *FRANKENSTEIN AND THE MONSTER FROM HELL*, however, the powerful Mr. Prowse had a more difficult assignment. He was almost completely encased in an extensive body suit, the result of the combined efforts of Les Howitt, special effects man, and makeup artist Eddie Knight. With the costume, Prowse's considerable height was built up to seven feet, his appearance resembling a cross between a Neanderthal man and a gorilla.

Obviously limited in facial movements, the "creature" nevertheless was still an impressive bit of work and, despite some critical opinion as to the lack of sympathetic qualities, it did manage to gain audience sympathy in moments when it tried to comprehend its own situation (the brain of one man in the reconstructed body of another). And when it got hungry.

During its release in London (by Avco Embassy), the film got a bit of publicity when the "Creature" was sent on a promo-tour through Trafalgar Square. As it ambled along, an ambulance, apparently answering a call, stopped at a corner near the huge "thing." Within moments, Frankenstein's monster had lumbered up to the ambulance driver and was indicating one of the mass of sores on its wrists. Possibly trying to get some free medical advice? (Look doc, I keep getting these twinges in the left nature.) The driver looked at the anatomical hem-stitching with Frankenstein's Monster. One does wonder, however, about the average citizen. With all the true-life horrors in the world today, what was his thought at seeing a Monster asking an ambulance for assistance?

In a scene that was removed from *BRIDE OF FRANKENSTEIN* the Creature is helped by the doctor of science





The Creature is not emerging from his grave but devouring the grave of more dead victims beneath the ground.

Under Terence Fisher's guiding hand, Brian Proby's photography captures the claustrophobic atmosphere of the dark corridors and confining cells of the asylum—as well as making excellent use of light and shadow to aid the carefully established moods. James Bernard's score is appropriate to the Hammer production, while the costumes continue to capture the flavor of the period in which the story is set.

FRANKENSTEIN AND THE MONSTER FROM MELL opens with the delivery of a fresh cadaver to young Dr. Simon Helder (Shane Briant), a budding surgeon and devout follower of the infamous Baron Frankenstein. Seeking to emulate his idol (Helder is probably the only such "fan" who has his own bound copy of the *COLLECTED WRITINGS OF BARTHON FRANKENSTEIN*—complete with wood-cut engraving of the notorious nobleman), Helder has been obtaining his "working material" from a body snatcher—who in turn flecks on his customer to the police when a constable who "interrupted" his work in the local cemetery puts the grub on him in the town inn. Needless to say, when the officer comes calling on the young Helder, he is understandably disturbed to find the young physician's lodgings crammed with such delicacies as anatomical parts in tanks of liquid—not to mention a jar filled with eyeballs.

Young Helder endures his arrest and subsequent trial (for sorcery) with all the stoic patience of a man who feels he's being persecuted by mental midgets. He's sentenced to the Criminal Lunatic Asylum at Carlisle.

Upon his arrival, Helder gets off on the right foot by barging into the office of the Asylum's director—Adolph Klaus—who acts and looks as if he could use a little pay-

cheating help himself. He tricks the official into telling him that Baron Frankenstein was committed there years before—and died there. When his status as an inmate is discovered by the director, he is ordered taken away by the enraged official.

His "welcome" begins when two sadistic warders decide to give the new arrival a bath with a high-pressure fire hose as Helder is buffeted around by the powerful spray and the inmates of the Asylum are allowed to watch the "entertainment." Fun and games come to a sudden halt when Helder slams into a wall and is knocked cold—and the figure of prison physician Dr. Victor appears, ordering everyone back to their cells. Assisted to the Asylum surgery by a lovely mute girl, Sarah (The Angel), Helder is invited by Dr. Victor for his injuries. The young surgeon recognizes the physician as the notorious Baron Frankenstein—who admits his identity! Frankenstein has already shown that he literally runs the Asylum—he has incriminating bits of information on everyone from the director of the Asylum to the various warders (sort of a form of judicious blackmail). Hence, he is in command.

Helder is like the answer to a prayer for the Baron. He has been in need of an assistant to take over his duties as Asylum physician so he can get on with his own personal project. But he won't say what it is (any guesses?).

One morning, Helder witnesses the burial of Tammie, the sculptor—only to have his suspicions aroused when the casket is accidentally dropped and the man's body is revealed—ringing the hands—before Frankenstein closes the box up again. Sure that the Baron is up to his old profession again Helder eventually discovers the man's secret laboratory, surprising Sarah in the process, and discovering amid the mass of equipment a grotesque,



The Hammer masters an eye-popping shot from *Dr. Frankenstein* (Shane Briant) under the critical guidance of Baron Frankenstein (Peter Cushing) in the new Hammer film *FRANKENSTEIN AND THE MONSTER FROM HELL*.

seventy—including Cushing's guest appearance as Frankenstein in the comedy *ONE MORE TIME*.

If you detect enthusiasm for Cushing, you're right. He is the spark-plug, the driving power of the film. In fact, his first entrance is eagerly anticipated (at least by the audience at the screening I was at)—and it's one of the most striking. Unseen until fifteen minutes or so into the picture, Cushing stands in a doorway, swathed in black from head to foot, his spare frame, gaunt features and ranted bearing radiate command—authority oozing from every pore. Let's face it, it has to be that kind of a quality that will cause a howling, laughing mob of lunatics to cease their outbursting merriment, dropping into a shocked, almost terrified silence.

Such a moment could be duplicated in other pictures, but Cushing's appearance . . . and possibly attitude toward the character of the Baron, make it all the more believable. You automatically know that this is the kind of person you don't cross—the odds are against you.

The screenplay, by long-time Hammer producer Anthony Hinds (under his pseudonym of John Elder) is a bit on the slow side, lapsing at times into periods of talk that could possibly have been shortened or even done away with. Besides limiting the film's range of setting the screenplay also causes the character of Baron Frankenstein to suffer a slight lapse, making him just a little more ridiculous than we've possibly seen him. In total, it's about 80 percent effective in final execution.

Backing up Cushing in his latest adventure is Shane Briant, a young actor who has already made appearances in three Hammer productions (*STRAIGHT ON TILL MORNING*, *DEMONS OF THE MIND* and *CAPTAIN KRONOS: VAMPIRE HUNTER*—in release with this production). Briant is a properly eager disciple of the Baron (the first man scientist groupie), and, in the interests he has, handles his role well (at least with more emotion than in *CAPTAIN KRONOS*).

Madeline Smith is already a terror veteran with *HAM-*

That's the deathbed echo of a
broken heart, snuffed at 100 by
Foghorn Leghorn. *Music
from Hell*





Director Terence Fisher (right) is either regressing the make-up of the Monster (David Proval), or removing a spec of dust from the eye.

massive, almost-Neolithic creature in a cage. Frankenstein is forced to reveal all to Helder. The creature is the result of a massive reconstruction project using the body of Schneider, the inmate who fell from his cell. Mortally injured, Schneider clung in agony to life by sheer force of will, while surgical work was done on him. The credibility of the revolt is due to the fact that Sarah had to do the actual surgery. Frankenstein's hands had been burned many years before (an indirect connection with *FRANKENSTEIN MUST BE DESTROYED*) and are now scarred, gnarled masses of flesh. Helder reveals that he is a surgeon and Baron Frankenstein now has a partner in his incredible scheme of proving his theories correct.

After several operations, including the transplanting of new eyes to the Monster, Frankenstein sets his sights on the brilliant mind of the gentle Prof. Durendel. Durendel is found dead in his cell one morning, a suicide (due to Frankenstein's ruthless machinations) and his brain is soon transferred to the skull of the creature, without mishap, despite Helder's protest at Frankenstein's means of obtaining the organ.

But by his, Frankenstein begins the process of helping the brain of Prof. Durendel adjust to his new grotesque frame. But certain characteristics of Schneider are starting to come out. When he becomes hungry he lets you know it in no uncertain terms—like smashing a blackboard! Then one day the creature goes berserk and smashes a large bottle, attacking Helder. Only Baron Frankenstein's timely appearance and the use of a chloroformed jacket stop him. At first, certain that the brain is being rejected by the body, Frankenstein and Helder soon realize that, instead, the body is reasserting control over the brain—that is, Schneider's instincts are

painting supremacy over the massive intellect in the body's skull.

One cannot be sure if the strain of past failures have gotten to Frankenstein, but the Baron proposes an incredibly ruthless idea to his associate. Marry the Creature with Sarah to have the best of both in the offspring (a mixed marriage that would never work—he's pure Neolithic, she's devout Church of England). Helder is repelled by the idea, but can do nothing as Frankenstein leaves to get some supplies from the village—after unloading his own little bombshell—the secret that kept him in control these many years: Sarah's loss of voice is the result of traumatic shock due to an attack by her father. Her father happens to be the Asylum director! Professor Durendel had come upon this when visiting the official and, because of his devotion to the Angel, attacked the official.

Determined to thwart the Baron's mad scheme, Helder tries to kill the Monster, but nearly falls victim to the creature himself, saved by the timely arrival of Sarah. The girl, confronted by Helder's plight, regains her voice and is able to make the creature release Sarah. A short time later, Frankenstein returns to his laboratory, unaware of what has transpired and is attacked by the Monster, who then begins a rampage through the Asylum cemetery, prolling the various graves until it finds the body of Prof. Durendel. Yague memories within its brain recall the attack of the director upon Sarah, prompting the thing to smash its way into the director's office and not-so-neatly dispatch the man with a broken bottle, before shambling through the asylum corridors.

A hunt is already in progress for the creature with the warders armed and the patients turned loose. Emerging from the gloom of the asylum's hallways, the thing is

wounded just as Sarah appears. As it reaches out to the girl for help, the patient, thinking the thing is attacking their beloved "Angel," turns upon the creature like a pack of animals, literally tearing it apart as Sarah and Helder look on in helpless horror.

Frankenstein, meanwhile, has regained consciousness in time to arrive on the scene and view the mangled remains of his handiwork—before returning to the lab where, inflamed with a new idea, he begins to bandage the wounds received from the creature. Simon and the Angel arrive to hear the Baron tell them of a new idea he has heard of, one that he feels will help them avoid any further tragic mistakes in future work. As we fade out, and the audience is left to wonder if the Baron's enthusiasm has taken over again or if he has succumbed to the atmosphere of madness around him (and the strain of his many failures), it is very obvious that, no matter what the circumstances, Baron Frankenstein will not be idle for some time to come!

In 1973, Peter Cushing was one of the specially selected speakers at the National Film Theater in London during the famed John Player Lecture Series. During his talk, Cushing made some reflections on certain aspects of the Frankenstein series:

"No one connected with that first film, *CURSE OF FRANKENSTEIN*, had any idea that this incredible snowball would start and keep on rolling to this very day. It was just another picture in a list of pictures they were going to make that year ... it just struck some chord among audiences of which we are still hearing the twang."

"... When we first started these films in 1956, everything that Frankenstein got up to was pretty impossible, but now Dr. Bernard has caught up. He hasn't gone quite as far as me, because I have transplanted brains. Not very successfully, I admit, but we've all got to start somewhere ..."

One of the well-handled sequences in the film is the removal of a brain from the head of Prof. Diveski. In a type of sequence never tried before, the audience is actually shown the full removal of the cranial organ—yet, in the theater, there was no response of queasiness or even mock disgust—except when Frankenstein accidentally kicked another brain out and across the surgery room. Have we become so hardened by events and films today that we are shock-proof?

"Now I've played Frankenstein six times and basically he's the same character, but the writers do try and put some variety into the films. And because he's always being frustrated, because there are always those beauties knocking on his door, he perhaps becomes more ruthless about the way he goes about getting his materials."

Cushing's attitude on his appearances in films of the fantastic could really be summed up in his closing statement at the lecture: "When you're dealing with these pictures, which are dealing with the impossible, you have to believe in it and love it yourself if you're going to try and get an audience to believe it with you. At least, that's the way I approach any film I do, be it Frankenstein or Orie in *HAMLET*. I always approach Frankenstein as seriously as I would approach Hamlet. That's the only way to approach any work."

And such professionalism shows ... all the way. **FIN**



Already wounded, the Creature is about to be attacked by the science master, even as the distraught Sarah, 'the Angel (Mysticine Society) tries to get to her aid.'



68 *The Creature should absurd the boat of the scientific expedition to get a closer look at these strange beasts.*

1954 **CREATURE FROM THE BLACK LAGOON** And like all such monsters, the Gill Man's inevitable downfall would be the result of this malady of humanity.

CREATURE FROM THE BLACK LAGOON began as an idea in the mind of motion picture producer William Alland. The producer had heard of an obscure South American legend about a prehistoric monster still living in the Amazon. This "creature" was a hybrid of man, fish, turtle and alligator and was a supposed survivor of the Devonian Period, the ancient age of fish. Alland telephoned the Universal-International make-up department and told its chief, the late Bud Westmore, that if an appropriate monster suit could be delivered, he would have a script written around the character.

The "Gill Man" outfit could not be the usual phony monster costume. It had to be totally convincing, allowing the actor wearing it the freedom to breathe through pulsating gills, to walk on land and to swim like a human fish.

Westmore, and his crew of Jack Kavan and Bob Hiskeman, immediately accepted the challenge and went to work. Since the only best with a neck in their make-up studio happened to be in the image of actress Ann Sheridan, that was where they began, building over her features with clay. Westmore contended that a monster lacking a nose was always more threatening than the Gill Man, by necessity of breathing through gills, would be quite formidable. The chin and mouth were based on the frog. Originally, Westmore and crew intended to give their Gill Man crab claws and a mechanical tail strong enough to knock a man over. But both of these innovations were abandoned to give the actor wearing the outfit more freedom both on land and in the water.

The final design of the Gill Man was only one of the studio's first creations—a scaly, finned, green amphibian in the general shape of a man, with a gaping mouth framed by full red lips. After the costume had been sculpted and the various pieces cast from molds in foam rubber, reached a total cost of \$12,000. When such money is invested in a monster costume, it is an understatement to say that the creators were proud of their work.

Alland was pleased with the Gill Man and proceeded to commission a script from writers Harry Essex and Arthur Ross. The next logical step was finding an actor to portray the unibited Creature.

One of the earliest choices for the part of the Gill Man was Western actor Glenn Strange, best known to horror film buffs as the Monster in *HOUSE OF FRANKENSTEIN* (1944), *HOUSE OF DRACULA* (1945) and *ABOTT AND COSTELLO MEET FRANKENSTEIN* (1948). Glen was a tall man (six feet, three inches) and had a good physique, having once been a wrestler, rodeo rider and stuntman. He was also a fair swimmer, and had been tested for the role originally played by Johnny Weissmuller in MGM's *TARZAN*, 1932. *APB: MAN*

"...I just never," Glenn told me back in 1965, "I was supposed to originally play the Creature from the Black Lagoon too, but that was another underwater hazard. They told me how rough water stuff there was, and I said, 'No, I don't want it.' It turned out they used a swimming double after all, Ricou Browning from *Hawaii*."

The actor who was finally chosen for the role was (appropriately) a Marine named Ben Chapman, who discovered that his most grueling experiences were not to be had on screen, but rather in Westmore's make-up shop.



One of the human (John Adams) the Creature finds more interesting than the others

Chapman discovered that the Gill Man outfit was not just a slip-on affair, but had to be built around him so that it would function as a second layer of skin and would not fit any other actor. Stripped down, Chapman would be upon a skin slab, while the monster makers built an exact mold of his body. The various sections of the Gill Man costume—the head, torso, hands and feet—were baked in an oven in the various molds. After these sections were done, the claws, fins and scales were added, completing a Creature suit that only Chapman could wear.

A second costume was made to fit Chapman's double, the afore-mentioned Ricou Browning, who performed the underwater scenes in the film. Browning developed his own, individualistic swimming style for the Gill Man. He would move his body from side to side and make the Creature's underwater movements believable. They were also a trademark, not only for the Gill Man, but for Browning also. Once he had developed this style, Browning never seemed to swim out of it even when performing in non-Creature projects. Next time you see a rerun of TV's *SEA HUNT* or *FLIPPER*, or catch the episode of *VOYAGE TO THE BOTTOM OF THE SEA* in which a miniature "gill man" is enlarged to the size of a man, take note of the swimming styles. With a little imagination, you'll be able to see the Creature all over again.

CREATURE FROM THE BLACK LAGOON was made in the 3D process that was so popular (yet so short-lived) back in the Fifties. Director Jack Arnold made good use of the process, providing his audience with enough chills, leaping and clutching at them from the screen, to elicit their telling their friends about the picture. As a result, the movie was an explosive success, grossing an impressive \$1,000,000 by the end of 1954. Much of this success was attributed to the realistic Gill Man costume itself but perhaps more of it was due to the direction of Jack Arnold.

In his book *Science Fiction in the Cinema* (A.S. Barnes & Co., 1954), author John Baster devotes an en-



Later in the film, the Creature returned for Miss Adams, having given her long enough to make a change of clothes

the chapter to Arnold, calling him as an among genius of the science fiction films. In many respects, Baxtor is certainly correct. Arnold managed to take a property like *CREATURE FROM THE BLACK LAGOON*, which could have been utterly ruined by some other uncaring director, and created a minor *Universal* classic with a monster that is vastly in the colony just below the swaying Frankenstein creature. Dracula and Wolf Man Arnold presented the *Universal's* Black Lagoon as a world of come and sinister beauty, dominated by the lingering presence of a Creature not entirely man or monster. His handling of the prehistoric *Gill-Man* resulted in the classic monster of a rather undistinguished era of giant critters, alien congegates and teenage sweethearts.

CREATURE FROM THE BLACK LAGOON opens with the discovery of a fossil claw imbedded in a bank of the Amazon, the bones suggesting something part man and fish—perhaps a missing link bridging both of their respective kingdoms. Shortly after, a living incarnation of the fossil raids the camp of the expedition that found the claw.

The discovery of the fossilized claw brings another expedition to the Black Lagoon area, which includes two frogmen scientists, played by Richard Denning and that perennial star of science fiction films of the 1950s, Richard Carlson. Lending glamour to the group was U-1 starlet Julia (later, and still, *Julie*) Adams—who also contributed to the Creature's downfall.

As Ms. Adams innocently goes for a swim in the murky waters of the Black Lagoon, she is observed by the *Gill-Man*. The Creature takes an immediate fascination for, if his humanity is stronger than we might suspect, something deeper) to the beauty in the white swim suit. He follows her, mimicking her graceful movements underwater and, thus far, remaining unnoticed.

Later on in the film, the *Gill-Man* is caught in the net of the expedition's boat, the *Rivie*. In tearing himself free, the Creature leaves behind a single claw (which later, mysteriously and inexplicably, has grown back). The frogmen don their gear, grab their spearguns, and seek the thing that left its claw by plunging into the lagoon's dark waters. At last, the *Gill-Man* confronts them, engaging the frogmen underwater in a savage battle until their spearguns drive him away.

Still douring the dark-haired woman, the *Gill-Man* blocks the ship's passage from the lagoon with branches. Then, while the boat's crew focus their attention on the blockade, the monster steals aboard and abducts the screaming Ms. Adams.

The film climaxes in the many lair of the Creature, where Carlson emerges via an underground stream to find the woman he also loves draped across a rock like a sacrificial victim. But even as Carlson embraces her, the Creature stalks toward them, infuriated over the human male's trespassing upon his domain. The fatal struggle of man vs. monster occurs. Carlson wounding the poor Creature with his knife and forcing him into the open air. Unable to breathe on the surface for too long, the *Gill-Man* staggers back into the waters that spawned him, as the human fire after him with their guns. Riddled with bullets, the Creature sinks beneath the Black Lagoon, apparently dead.

Brad?

A Universal monster, costing \$12,000 to build and grossing \$3,000,000, *awful*. Frankenstein's Monster, Dracula and their friends all survived through a long string of movies and surely the more expensive Creature would follow their example.



Richard Carlson is about to rescue Julia Adams from the Creature's private cavern—but the *Gill-Man* seems to have other ideas.

First of all, Universal sent their *Gill-Man* to television, making special guest appearances on such programs as THE *COLGATE COMEDY HOUR*. Glenn Strange, who had turned down the role, found himself appearing with the *Gill-Man* on TV. "Ringo and I did a live show with Sung Hestic and Bob (Abbot) and Lou (Costello), on NBC," Glenn told me. "I did the Monster and he did the Creature."

In 1955, Jack Arnold assumed the directorial chores of the first sequel, *REVENGE OF THE CREATURE*, also made in three dimensions. Ben Chapman was no longer in the *Gill-Man* suit. The part had been given entirely to Rico Browning. There were changes made in the suit, the eyes bulging out farther and the upper lip jutting forward a bit more. The coloring was darker than in the original. To this writer's thinking, the new Creature costume lacked the realism of the first.

Not surprisingly, the *Gill-Man* is discovered very much alive in his Black Lagoon kingdom. Perhaps the waters had a restorative effect on his many wounds. In this second adventure, the Creature is captured by John Agar, another *SI*-movie stalwart, and taken to Florida's Ocean Harbor Seapark, where he joins the fish as a living exhibit to the public. The *Gill-Man*, however, becomes infatuated with another human being, blonde Lori Nelson. He seaps his confining chains and goes on a destructive

spree, displaying enough superhuman strength to overturn a car. Inevitably, the *Gill-Man* captures Ms. Nelson, setting her down long enough to receive yet another volley of apparently deadly bullets.

By the third film in the series, both the Creature and the 3D fad had waned in popularity. The limitations in handling a character that could do little more than walk, swim, kill, grab and carry off human bodies was apparent. Therefore, U-1 decided to change the *Gill-Man* for his third screen adventure, *THE CREATURE WALKS AMONG US* (1958). The picture was directed by John Sherwood with little of the understanding of Jack Arnold.

The Creature (Browning again) is set afire during a conflict with humans in the Florida Everglades. The fire does not kill the beast, but merely burns off the outer layer of scales. In an effort to save the Creature, a group of scientists operate on him, the result being a new, less scaly version of the *Gill-Man*, now played by another big azz, Don Megowan. (I can attest to the size of Megowan. He used to manage the apartment building next to mine. I'd hate to have been late paying the rent to him!)

Not only does the Creature look more human, but he also acts more like a man. He is capable of some understanding and breathes, to the Creature's distress, only

air. Caged like a wild animal, the new Creature eventually burns free, disrupting the classified fence that confines him, and striding aimlessly across a beach to presumably drown in the ocean. But since we never actually see the Creature enter the water, we are led to believe that perhaps yet another sequel will materialize.

There was never a fourth picture in the series, although there are rumors that yet another film was planned and might have gone so far as the script stage. The Creature's only other appearances at Universal were on TV. The *Gill-Man* was the mysterious Uncle Gilbert (Richard Hale) in "Love Comes to Mackinaw Heights," an episode of *THE MONSTERS*. Parts of the *Gill-Man* costume went into the demon of "Pedersen's Model" on *NIGHT GALLERY*. And though Universal never continued the Creature series, the studio did make money off the poor amphibian by licensing numerous model kits, toys, comic books and other paraphernalia.

Though the Universal Creature series died after three films, other studios continued to capitalize on the copyrighted *Gill-Man*. A number of Mexican producers vaulted the *Gill-Man* in productions not affected by United States copyright regulations. *EL CASTILLO DE LOS MONSTRUOS* ("The Castle of the Monsters") made in 1957, was a typical newlywed-couple-run-cut-of-glass-and-must-spend-the-night-in-the-castle fence with

comedian Clavillazo being pursued by shabby versions of American horrors, including a very phony-looking Gill Man. The Creature (played by an actor adding a commercially sold Dan Post Gill Man mask to his outfit) was just one of the many freaks in the Mexican CHABELO Y PEPITO CONTRA LOS MONSTRUOS, ("Chabolo and Pepito vs. The Monsters"), a comedy made in 1973.

There were also American attempts at profiting from the famed Gill Man. Jack Keane unsuccessfully tried creating his own similar horror, even utilizing the Gill Man's distinctive gash, in the abominable film THE MONSTER OF PIEDRAS BLANCAS in 1958. Producer/director Roger Corman made a low-budget but funny spoof of the genre, CREATURE FROM THE HAUNTED SEA (1961), with a comical version of a Gill Man type beast. An amphibious monster simply called the Creature was created, along with other in-

famous monstros, to the castle of Dr. Frankenstein in MAD MONSTER PARTY, a 1966 children's film featuring animated puppets. And a few of the films which were inspired by the original Creature from the Black Lagoon are THE SHE CREATURE (1957), HORROR OF PARTY BEACH (1964), WAR-GODS OF THE DEEP (1966) and DESTINATION INNER SPACE (1968), none of which could even approach their progenitor in quality.

The original Gill Man is a product of the Fifties, just as Frankenstein's Monster and Count Dracula remain within the mythology of the Thirties and Forties. His days of glory encompassed but three brief years. But during those years he became a motion picture legend—a legend that endures, preserving the names of "Gill Man" and "Creature" among the most famous of all Monsters of the Movies.



A Mexican horror-comedy, *EL CASTILLO DE LOS MONSTRUOS*, shamelessly borrows of the *Creature* character for its monster.

"You Can Get The Next Issue Of
MONSTERS

Right Down At The Corner Newsstand!

PO

Box

100

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

00

</div



OFFICIAL

PLANET OF THE APES

CORNELIUS

PRICE
\$4.99
each set
complete



100% vinyl to vinyl double
stitch, polished edges
with Ape buckle design

GO APE!

MATCHING SETS



DR ZAIUS



ALEXANDER



GENERAL URUS

These dimensional multi-color Ape designs in
matching sets

WITH

Complete belt and Ape buckle design with
matching western tie

ALEXANDER



Western tie
with Ape
design

Free!

With each set or
order receive an
autographed Planet of
the Apes glossy
photo



BOB WINTERS CO.

P.O. Box 3834 N.Y. N.Y. 10017

PLEASE SHIP ME THE FOLLOWING

SIZE	NAME (NAME)	ADDRESS	NAME with photo	SIZE	NAME (NAME)	ADDRESS	NAME with photo	SIZE	NAME (NAME)	ADDRESS	NAME with photo	SIZE	NAME (NAME)
CORNELIUS													
GENERAL URUS													
ALEXANDER													
DOCTOR ZAIUS													

NAME _____

TOTAL PRICE

BOB WINTERS CO.

100% VINYL

NAME _____

UNCLE STAN



WANTS YOU TO BUY **CRAZY** #8

Yes, CRAZY! The magazine about which four out of five patriots have said "Give me Liberty... or any other magazine—not not CRAZY. Got that?"

So be a patriot, get in the spirit (of '76, that is) with such fantastic features as POLICE GORY STORY! INSIPID ROMANCES! KASPAR THE DEAD BABY! SERPIKETTE! and MORE!

And remember, as Ben Franklin once said—"A fool and his money soon part!" So be a fool and part with a paltry \$0.60 for

On sale by land and by sea on OCT. 31st.

IMPOSSIBLE?

"Working a conventional bodybuilding plan just doesn't seem to work. I've tried all the standard bodybuilding methods available: UNIVERSAL, BODYBUILDING, etc. and still didn't achieve the results. Using the SUPER DYNAMIC method, I have made much better progress."

Steve Eastman



AFTER



BEFORE

INSTANTLY -
YOUR MUSCLES
WILL BEGIN
TO GROW

NOT FOR THE SUPER BODYBUILDING SYSTEM!

BE BETTER THAN THE BEST.
BE DYNAMIC!

DO YOU HAVE A BODY GOALS? THERE IS PREDICTABLE FORM AND MUSCLE GROWTH. Why? Probably because they've never come across or taken advantage of a training program quite like this one. We offer here at UNIVERSAL BODYBUILDING, our own unique and revolutionary SUPER DYNAMIC BODYBUILDING PLAN for TOTAL BODY DEVELOPMENT!

Very few men are satisfied with the way they look at present. They know themselves that they wouldn't mind having a **REALLY MUSCLED BODY** — and that will "turn on" the girls and make the guys envious.

WITH UNIVERSAL BODYBUILDING, YOU CAN BREAK OUT OF YOUR OLD BODY AND TRANSFORM YOUR BODY INTO AN AUTHENTIC-OUT-OF-THE-ORDINARY SUPERIOR BODY. TO IMPROVE YOUR BODY FAR BEYOND WHAT YOU'RE BY NOW, BELIEVE ME, IS POSSIBLE! We have included bodybuilding techniques to help you do this. We can offer you the fastest gains possible. If you're thin and underweight, you'll be astonished at how quickly muscles appear. If you're overweight, we can help you to slim down the fat and replace it with muscle mass. We'll show you your idealized area, and show you how to obtain a well-defined and impressive waist.

Add 2 or 3 inches in your arms, 4 or 5 inches in your chest — your rewards will be almost proportionate to your effort and determination — suddenly see a difference in your success.

In the time it takes to complete this 12 lesson course, we can give you a more regular foundation, stimulate strength to be developed in your ideal person. You can go for a personal record "improvement" with the Advanced "Training Techniques" included in this course. We can give you the firm, rippling, muscular body of a physique champ! Send in for your **FREE COLORFUL BROCHURE TODAY!** (Includes information about our course — loaded with wonderful photographs). You won't regret it!

BE GREAT - BE SOMEBODY SPECIAL!

Improve your health, self-confidence and your chances on life as you become more muscular. Regardless of your age, build or current build, we'll help you build a fabulous body. Thousands of people have done this course with fantastic results — why not you? Whatever you look like today, we can improve on it. We guarantee it!

- ABDOMEN** — Develop this powerful area — the abdominal area is the build of dimension around from which you need.
- CHest** — In your chest section and upper torso? No need to try to build a muscular chest. You can increase 40-45 or even 50 inches!
- BACK** — Develop your upper back, and get that commanding "shape". Other areas you need to work to win the "shape" competition include legs, torso, neck, shoulders, etc. We can affective you.

- ARMSTRONGS** — Get rid of those pesky, undesirable "bulges" in your arms with strength training.
- LEGS** — Put more muscle on those spindly legs. Abnormal legs will give you extra power like you've never dreamed possible.
- SHOULDERS** — These must be built — don't let the way your shoulders should look. Get rid of your "potato" appearance your shoulders, and get that well-defined waist — when you display those abdominal muscles!



FREE!

UNIVERSAL
BODYBUILDING
Box 485 Dept. 4
Dearborn, Michigan 48126

RUSH me your FREE COLORFUL BROCHURE TODAY! I want to be able to receive "ME TOO" with a FABULOUS BODY!

Name Age

Address

City State Zip

MAIL TODAY!

3 DIMENSIONAL MARVEL SUPERHEROES ACTION SCENES

The amazing Spider-Man™ 3D postage lets you bring your action scenes to life! The incredible 3D images, on the borders of Marvel! And you create these Marvel action scenes yourself with these exciting new model kits. Each kit is 1 1/2" inches high with complete assembly instructions, background stories, and a never-before published comic book by Lee Elias, John Buscema & Herb Trimpe. It's a new way to bring Spider-Man to life!



SP-10 SPIDER-MAN 11¢ 3D
Plus \$1.00 postage & handling



SP-11 SPIDER-MAN 11¢ 3D
Plus \$1.00 postage & handling

Spider-man Toys

IDEAL FOR GIFTS

Do who says
even have a monopoly
on helping heroes?



SP-12 SPIDER-MAN
Mask
11.25 Plus \$1.00



SP-14 SPIDER-MAN™ 3-D STUNT CYCLE
Glow-painted. 10" pump. Ages 3+ years old, and
over. Hand-crafted of wood. 14.50 Plus \$1.00



SP-15 SPIDER-MOBILE
Battery-operated Spider-Man 3-D toy. Ages 3+ years
old. 10" plus 10" plus 10". 15.00 Plus \$1.00

Marvel Superheroes!

SP-13



SP-13 SPIDER-MAN
7" 10.00 Plus \$1.00

SP-14



SP-14 CAPT. AMERICA
10" 10.00 Plus \$1.00

They're 8" inch cutouts of Marvel's bravest, coolest
heroes - with portions made of real plastic. Make up
your own Marvel Comics adventures!

Mail to: MARVEL COMICS GROUP
Marketing Dept.
970 Madison Avenue
New York, NY 10021

Please send me

- SP-10 SPIDER-MAN 3-D STUNT CYCLE Total _____
- SP-11 SPIDER-MAN 3-D STUNT CYCLE Total _____
- SP-12 SPIDER-MAN MASK Total _____
- SP-13 SPIDER-MAN 7" Total _____
- SP-14 CAPT. AMERICA 10" Total _____
- SP-15 SPIDER-MOBILE Total _____
- SP-16 SPIDER-MOBILE Total _____
- SP-17 SPIDER-MAN 3-D STUNT CYCLE Total _____
- SP-18 SPIDER-MAN 3-D STUNT CYCLE Total _____

Total _____ New York residents add 7% sales tax

NAME _____ AGE _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

*For postage & handling No cash please - check in money order only

KARATE

KUNG-FU • JUDO • JIU-JITSU • SAVATE
AIKIDO • TAE-KWON-DO

THE TOTAL SELF-DEFENSE SYSTEM

In the shortest time you can learn the fantastic techniques of self-defense and you'll never be afraid again! This unique Honor Course will reveal numerous fighting methods that you can put to immediate use. Easy and exciting to learn, you'll be able to master any difficult situation. In only a short while, the knowledge of the World's Top Fighting Experts can be yours!

Regardless of your age or build...
YOU CAN BECOME MORE POWERFUL!
We'll help you to become aware of the destructive forces you already possess. We'll teach you to channel your forces so that you'll be able to protect yourself from any attacker!

Regardless of

your age or build...

YOU CAN BECOME MORE POWERFUL!

We'll help you to become aware of the destructive forces you already possess. We'll teach you to channel your forces so that you'll be able to protect yourself from any attacker!

- Learn the secrets of the Ancient Crystal Masters!
- Walk the streets with a New Confidence, feeling safe, knowing you can protect your loved ones.
- Learn all the valuable moves of the body—so that you can dominate anybody!
- Destroy any attacker with Super Self-Defense Techniques!
- Easy to read, completely illustrated instructions learned at home!

With Karate training... YOUR HANDS AND FEET COULD HAVE FANTASTIC NEW POWERS!

Your hands will have the power of an axe and you can use your elbow, knee and feet as death-dealing clubs! Karate is the most feared fighting method known to man! The open hand can deliver a single Karate blow many times greater than a boxing champion's punch! You'll quickly learn all the vital striking areas that will feature the biggest and strongest attacker... FAST! You'll reduce any assailant to cringing helplessness, in just seconds. You'll fear no man... ever! Our TOTAL SELF-DEFENSE SYSTEM is the most DEADLY form of defense and attack ever devised.

A NEW YOU!

EVERYONE ADMIRES AND RESPECTS A KARATE MASTER!

Once you learn the skills of Karate and our Total Self-Defense System... you'll possess a New Self-Confidence that will generate a new you! You'll be able to Master any situation. You can actually become a dynamic, fighting, self-defense power machine... in the shortest time! You'll learn the techniques of Karate, Kung-Fu, Judo, Aikido, Tae-Kwon-Do, which add up to the most complete Total Self-Defense System ever!



YOU'LL BE
DYNAMITE!

FREE MAIL TODAY

UNIVERSAL Dept. 4
Box 33930
Detroit, Mich. 48239



Send the 'works' to me — rush me a **FREE** Colorful Booklet — **FREE INFORMATION** about Karate & other Self-Defense Techniques. Enclosed you'll find 25¢ to help cover postage and handling.

Name Age

Address

City State Zip

Monstermail



卷之三

left a quick word to say about the way in
process that was of MUSICALS OF THE WORLD.
There were some very interesting vehicles for these
and GILDED has unfortunately the final copy of all
process that was of *Hammerstein*.

Despite the weather, mostly it had been a good day according to Marcella. CHUCKIE, UNIVES and I survived. Chuckie and Bigglock still managed to make this happen. But life and Unives need a facilitator and a willing assistant. In the beginning, Bigglock and I were given a pedagogical bag-cutter of JAH'S CHURCH, when it was on the hill. But Dan (that's another Rastafarian), Dan's shadow, and Bright Afternoon has peaked my interest in the area. It's like to see some more on the show and the referenced ghosts and things that passed through Golden estate in the show's former. Apparently a lot of art work still is preserved and how I'd love to see it. I need to visit there.

Should you like to receive further information, I'd like to make a suggestion. Considering the vast amount of hours I have currently spent publishing at this time, I would prefer that you contact me via e-mail. One of the few areas you might have been able to get an accurate summary of and use if you need information on this concerning the current laws and federal rules is this helpful, and I would like to let you know about it as soon as possible.

Study History Books. By Ross Jones are typical of the task of helping the senior staff poor country competitors into 1937 events.

"What the heck the "Hawkeye" (1963: TMA) was doing in an otherwise minor of this mag. It never knew except by the interesting explanation about the like a special effects. I think I could've lived without it."

What is the *Fractometer*? well, in my opinion the best piece of true scientific I have ever made application to the art with which I have ever helped my brother than I can make this one. To my knowledge, up to the

only person in the big world joining with the rest of white leadership that we as Jews of Eastern Europe deserved separate treatment. He demands that on the final segment of Disney's *Fascism* he and though it's long been in theory and could tell I was not impressed of the fact that the main treatment that Germany had inflicted on many Jewish Eastern European people. He's asked a separate article on his participation in the new Disney film currently appearing in *Encyclopedia of Disney* again my thanks to you Gail for your contribution to this.

"*Runaway as a Range Horse*" also by Ben
and written only with double character Indian
that do you say to separate wheels at 8000A
Singer and Western Sheets and the song 8000A8000A

These are the ways I can see about the difference. Can the **BRADAW** mostly because I don't see the time when I can understand. In the reason on television I assumed it was another time expectation back in the **LEED**? because it's pointing to the way each way will be done.

But as I stopped the interview with Helen Quincey and before that Jeff had the same talk with Lucy Adelton and she received the grade two really knew how to conduct an interview and I hope many more are on the way.

The article which followed, written by Henry Adams himself, read: "The blood in the body was nothing but good for me. Mr. Adams is obviously a highly educated physician and has a perfect blood. It is perfectly with this, easier blood, however, I am impressed with Mr. Adams' knowledge and his thoughts on the natural conception of blood and artificially purifying it."

I was so fed up with what the Russians were attempting to do to us. The tale of Strelakoff I read in my youth but I couldn't tell whether he was trying to be patriotic and honest or at a tip out or grossly speculative. The man in these parts got the point that which was a success, but I paid little heed to possibility my head was down.

REGARDING THE REVIEWS that have been written about my books, I have this simple lesson: If you get the right types of people together, a quality publication dealing with human relationships (today more and more often guided by love) can have a logically planned and expressed path. The first three courses and the new one (the fourth) of Human Art, are such that all these people respond to this message and find it a living thing, the course, but you can get a real right writing of your chart (and look with human eyes).

Ralph B. Morrison
100 Belmont Street
Somerville, MA 02145

Another comprehensive commentary item, labeled *See Bright, Bloodless*. We appreciate your comments, Robt., and especially your contributions.

When we have a chance to see our turned standard edition very soon their books at \$2) and then off to see about something of the same body and we hope that will be able to produce good money more time for our readers in the future.

卷之三

I also enjoyed your stand music, especially The Duke and Death of Freshwater. However, I am pleased to agree with Doug Ryman about song content in your Blueprint. I too feel it should be more diverse and full.

I'm particularly looking forward to your next issue which promises to be filled by topics straight from the heart. I hope this will be as good as the previous issues. Also, perhaps you could include Queenie Odeles (the one with the Gork Marinko) as a occasional feature, as you did with Bremerton Ballads. I hope you will be able to do this.

Our Other Books

Although Sparta didn't show up in 1988 (it didn't have the funds), during the days of the contest, you can be sure that people will take with them your favorite Harry and David offerings. And those new advertising ideas you students used to keep about? Well, it may be a while before we can get back to them, but I hope we see some.

Come to think of it we seem already to have selected our next victim(s) as far as we can get the chance to have the (temporarily) final word.

Comments

I might easily comprehend this G-3 for the medical service on 2800-3000 in 1900-1903 (P-192, 1920) for the high rate of non-communicable diseases, but I just as easily suspect that much of this is given on my strength. It seems to be far more reasonable and knowledgeable than the one by Gary Rosenthal in YANKEE, SAUDI ARABIA, G-3 named to know and appreciate 2800-3000 than that in 1900-1903 but there are just more studies (2000-2800) which corroborate ours in April 1931 and in February 1931. I am in total agreement with the G-3 that G-3 SHOCKS must be accepted at least on a temporary basis as it already has been on 20 foreign countries. Why not here?

An up-to-date online booklet with a comprehensive list (over 300 entries) of publications that have been shown on 30 occasions between 1993 and 2011. These publications were not produced in Canada and because of its limited distribution in the United States, I and many others have no references even on shelves to refer to. But what the Internet really is a remarkable resource. There were many possible references (e.g. *PROSCI* and *STANZA* *PARADES*, in fact the latter was created by such as the former) but none. But this is now 1980 in article on *STANZA PARADES* in any "respectable" publication, let alone the Internet.



For an initial agreement with Craig Peters there should be no come-ups in MGM like The Silence That Devoured Hollywood. If you're going to do a something like that make sure it's at least a report.

Second there can't be much suspense in the first issue. The Peter Albrecht reference was very good but a lot more needs to be done so that MGM fans become more sophisticated and serious—just as I wanted it to be. In further suggestion I would like to see more detailed articles on the new feature films mentioned in the March/April section. The interesting article on *STARSHIP TROOPERS* is what I mean by this because I want to know about the details of the new feature films coming out. I certainly don't want to waste my money on a feature movie that's a red sheet!

Now I would like to say a word or two about your competition on the open market! Over-saturation by agents. Another is published too infrequently. The third is to severely restrict its policies. I believe *MM&F* is number one in its field!

Richard Clark
Box 3
Pleasantville, NY 10570

Thanks for the kind words, Richard! And as for **STRANGE PARADISE**, one member of my staff who works for me a week or so before deciding to stick with me, the rest of the time. If we can clear up a mysterious memory lapse, perhaps we'll have a *MGM* star! After all, the trouble is, one of the members contained a member of memory that solved our state's out-of-contracting-in war. *Q.E.D.*

fact that the Rappos must have been really interested and his critics had nothing to do with any kind of plagiarism and the whole story falls apart.

Richard Nathan
2220 Pacific St. Apt. 2008
Santa Monica, CA 90403

It paid well taken, Richard, although we don't for love that the *Stranger* (uncredited article) was meant to be the lead article on *Strand*. Regarding the *Hans/Mess* issue, we were going to change it to *Strand's* extremely popular bookending, but then we remembered that *Strand* typed the article. So what can we say? Sorry for any goof!

Don Soto

I really enjoyed your article "What's Up, Doc? *Paradise*?" in issue #3. I am very interested in old cartoons and hope that you will do other articles concerning them. Your choice of pictures for the various articles was good too.

I did disagree though with Mr. Humprey's idea that *Strand* (uncredited) being back the Rappos' *Strand* was such a need little gig. It would be ridiculous to think that he could be a *Strand*!

Speaking of *Strand* it would be really nice if you would do an article on *Death Wish*. We the fans seem to want to take the time to try to find out about him in my opinion he is the best of the supporting movie actors. And it is interesting that I don't know anything about him and that there are so few pictures of him around. Thank you for listening.

Robert Sartoris
Bronx, NY

People

In **MOMENTS OF THE MOVIES** #3—*One Star's article* "What's Up, Doc? *Paradise*?"—an incident in cartoon, was fine as far as it went, but there are dozens of other examples which, perhaps because of space limitations, Mr. Galt didn't go into and

Cartoonland had! I can assure you a few of the more interesting cartoon instances:

To begin there is a memorable *Strand* the Rappos' *Strand* from the early thirties, in which many Hollywood stars of the time, *Steve* in *Charlie's Party* or *James* in *Sam's Club*, The cartoon version of *James* and *Wendy* manage to impress the *Paradise* members and he goes on a rampage, breaking up the party.

Another cartoon from the *Strand* again featuring



the *Paradise* members, *STRANGE PARADISE* in THE PARADISE where a number of fancy ladies characters led by the *Red* Page of *Paradise* spring to life from copies of their respective books. Unfortunately the *President* character is also called forth from a copy of *PARADISE*!

One member of the *Paradise* *Supreme* committee had to appear *Paradise's* elegant *Strand* *Strand*. On his last visit members *Paradise* lights a candle and a *Strand* heated pink oil lamp from *Strand* (played by *Strand*) to light up *Strand*.

And finally the *goons* of *Green Island* featured in a late 20's cartoon qualify as monsters.

There are also many *Strand* *supers* that I'd like to mention, several being *Monroe*, the whale, a *PARADISE*, the *Strand* *Strand*, the *red* *President*, *Strand* a dragon in *SLEEPING BEAUTY* and even *May*, *Sam*, *Monroe*, *Paradise* herself and a dragon in *THE 7TH SIEGE*.

However, no *Strand* cartoon has Twenty million *biggs*, *strands* and becoming a *pink* *hottie* *monster*! And much in *Spirited Away*.

Another cartoon series character who often thought himself with *Wendy* *Wendy*. Besides the usual fare of *plant* *monsters* only a well remembered cartoon is *FRANKENSTOPIA* #3, who is of course delectable by *Wendy* *Wendy*.

Besides the high quality *STRAND* and *CGC* cartoon the *Strand* there was a lesser quality but still entertaining *TF* cartoon series in *SATURDAY MORNING* some years back *MILTON THE MONSTER*. And what about that famous cartoon adaptation of the *apprentice* *Family*?

I'd just like to close with *SHERNA AND THE GROWLY* *SHROUDS*.

And of course there are those very constant cartoon instances (continues) for *Cartoon Champs* of *monsters* and *monsters*.

In conclusion I must say it really stinks **MOMENTS OF THE MOVIES**. In only three issues you already had and planned above the others three looking amateurish. And your willingness to experiment with different editorial paths is the one the better comments on it is one of the reasons why

Walter Baum
190-2, Montebello Blvd
Montebello, NY 10547

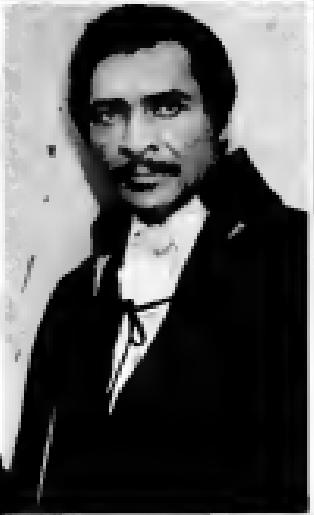
Well, Your knowledge leaves us also. I keep getting letters from *MOM* readers, and we thank you. In this issue I am looking on mostly uncredited members of the *united* *cart*. Wish like to carry on a few short paragraphs with *why* *opposite*, but *privately* we left our *arts* *home* today. Sorry. Thus as we said one day ago disappeared, we see the bottom of the page and the end of this letter column, using *closed* *in* *with* *over* *dismissing* *silently*.

"Much" *not* *another* *any* *of* *saying* *adult*, *at* *long* *happy* *books*—and *CGC* *in* *1991* *was* *not* *over*, *our* *Special* *Memory* *Tribute* *Read* *we* *say* *now*? *We* *thought* *not*.

The address for these impressive pieces of police and exceptionally ingenious collages is

MOMENTS OF THE MOVIES

Marvel Response Group
575 Madison Avenue
New York, NY 10022



Dear Members:

Right! How sophomore! At least I can be justified that you get Jim Houston's *The Life Story of Oscar* in **MOMENTS OF THE MOVIES** instead of in *CHARLIE LINDY*! To begin with, doesn't he know that Jonathan Harris' wife was named Mrs. *Orson* *Orson* *Welles*? I believe, and don't? He must not even read *CHARLIE LINDY* if he doesn't know that!

Secondly, but let's start having Sheldon Helman, of the *Strand* of the *Whitehead* members doesn't quite work out. He says that the man in the *overstuffed* *bed* armed at the scene of the crime very close to *Bedford's* *beds*. That is not historically accurate. The *overstuffed* *bed* is the one in the *overstuffed* *bed* at the scene of the crime before the *slaying*, not after them. Add to this the





Demons Instructor
Totoro Miyazaki,
Black Belt,
5th Dan

YOU'LL BE A MASTER OF SELF DEFENSE ONCE
YOU'VE COMPLETED OUR REVOLUTIONARY NEW
AUDIOVISUAL HOME STUDY COURSE IN DYNAMIC . . .

KUNG-FU & KARATE

YOU LEARN BY LOOKING AND LISTENING THE EASY WAY
—FOR LESS THAN 16¢ A LESSON!

YOUR PHYSICAL SIZE AND AGE ARE UNIMPORTANT

It doesn't make any difference, whether you are short, tall, skinny, fat or just plain average. We don't care if you've had thirty fight you ever fought. We'll teach you how to defend yourself and teach you how against one, two, or even three attackers with complete self-confidence. By taking our revolutionary new audiovisual home study course in dynamic KUNG-FU & KARATE you'll be able to face ANY MAN, ANYWHERE without the fear of being physically hurt or embarrassed.

WE'LL PROGRAM YOUR MIND TO MASTER ALMOST ANY SELF DEFENSE SITUATION

No rigorous or boring exercises are necessary. You learn in the comfort and privacy of your own home, either alone or with a friend, by keeping and listening with our simple, effective audiovisual techniques. You simply follow the pictures in our lesson book as you listen to each lesson on our SPECIAL LONG PLAYING 12" RECORD. What could be easier?

By playing this record over and over, the lessons become buried deep in your subconscious. Your mind is conditioned. In the ancient Oriental disciplines of KUNG-FU & KARATE—develop a library bank of specialized fighting knowledge. If you are attacked, you'll find yourself springing to action almost automatically, using this knowledge to defend yourself and those you love.

YOUR BODY BECOMES A POWERFUL WEAPON OF DEFENSE

We'll teach you how to use your hands, feet, arms, legs, elbows and knees as powerful weapons against any attacker. You'll learn the KUNG-FU & KARATE techniques of the thrust punch, hammerfist, X & U punch, knife hand, spear hand, palm heel strike, snap kick, thrust kick, stamping kick, knee kick, elbow strike, backfist, X block, sweeping block, high and low blocks and much much more. You'll learn nerve centers and pressure points—where, when and how to hit effectively and avoid being hit yourself. You'll learn all the essential secrets of these two Oriental fighting arts—and learn secrets that have allowed smaller weaker men to defeat larger, more powerful men with ease.

A NEW, CONFIDENT YOU

Take this course and feel like a new person. Never be afraid to go anywhere ever again—ball game, beach, school yard, bar, dance, tough neighborhood, back alley or parking lot at night. Gain self-confidence and win the respect and admiration of those you love. Your cool, confident alertness goes will show others you are no person to fool around with. Feel a new power come over you—the power to master almost any self defense situation!

HERE'S WHAT YOU GET:



One long playing 12" 60½ RPM instruction record which contains 35 complete, separate and distinct lessons. It was

specifically produced to make the learning of the essential self defense techniques of KUNG-FU & KARATE as inexpensive and easy as possible.

Complete picture lesson book containing over 135 photos and illustrations.

While you are watching the lesson record, each defensive movement is shown to you step-by-step by our Instructor, TOTORO MIYAZAKI, BLACK BELT, 5TH DAN from the world famous KOMONOURU DOJO in TOKYO, JAPAN.



Complete nerve center and pressure point chart showing all vital areas of defense.

HERE'S WHAT THE EXPERTS SAY ABOUT THIS COURSE:

"Want to take this course, in doing this home study course has to be the best way available for learning self-defense Kung-Fu and Karate."

R. Richards, Black Belt, 1st Dan

"At last! A home study course that is more than just a book or manual. This course, without a doubt the easiest most effective home study program I have ever come across."

G. Aschiger, Black Belt, 1st Dan

© Copyright, 1974 Demers, Inc.
607 Madison Avenue, New York, N.Y. 10022

ALL THIS FOR LESS THAN 16¢ A LESSON!

It's hard to believe, but this true! People across this country pay up to \$12.00 for a single lesson in KUNG-FU or KARATE—more than the cost of this entire home study course. Only today's modern techniques of audiovisual learning, and mass production techniques make it possible for us to bring you this complete course at such a ridiculously low price! Yes, it's absolutely true—you get 35 complete lessons for only \$4.95 + \$1.40 for postage and handling—that's less than 16¢ a lesson!

Don't delay! Order this complete home study course today. You'll never forgive yourself if you don't!

16 DAY NO RISK MONEY BACK— GUARANTEE!

If after ten days of examining this home study course, you are not completely satisfied that this is the easiest, most effective way possible to learn self defense, KUNG-FU and KARATE at home, you may return it for a full refund of your purchase price.

USE THIS RUSH COUPON TO ORDER.

Yes, that's it for me. Rush me your complete audiovisual home study course in dynamic KUNG-FU & KARATE. I enclose \$4.95 plus \$1.40 for postage and handling (total \$6.35) as payment in full. I understand that this course was designed to teach me how to win KUNG-FU & KARATE to defend myself. I promise never to use these techniques as an aggressor. Send cash, check or money order to:

Demers, Inc., Dept. 584-4
607 Madison Ave.,
New York, N.Y. 10021

Name: _____

Street: _____

City: _____

State: _____

Zip: _____

New York residents please include appropriate sales tax. Residents of England please send £3. Copy no. 2027.

when I planned to retire before fifty

this is the business that made it possible

a true story by John B. Holley

Starting with borrowed money, in just eight years I gained financial security, sold out at a profit and retired.

"Not until I was forty did I make up my mind that I was going to retire before ten years had passed. I knew I couldn't do it on a salary, no matter how good. I knew I couldn't do it working for others. It was perfectly obvious to me that I had to start a business of my own. But that posed a problem. What kind of business? Most of my money was tied up. Temporarily I was broke, but, when I found the business I wanted I was able to start it for a small amount of borrowed money.

"To pyramid this investment into retirement in less than ten years seems like magic, but in my opinion any man in good health who has the same ambition and drive that motivated me, could achieve such a goal. Let me give you a little history.

"I finished high school at the age of 18 and got a job as a shipping clerk. My next job was butchering at a plant that processed horseless beef. Couldn't see much future there. Next, I got a job as a Greyhound Bus Driver. The money was good. The work was pleasant, but I couldn't bear it so long to retirement. Finally I took the plunge and went into business for myself.

"I managed to raise enough money with my savings to invest in a combination motel, restaurant, grocery, and service station. It didn't take long to get my eyes opened. In order to keep that business going my wife and I worked from dawn to dusk, 20 hours a day, seven days a week. Putting in all those hours didn't match my idea of independence and it gave me no time for my favorite sport—golf! Finally we both agreed that I should look for something else.

"I found it. Not right away, I investigated a lot of businesses offered as franchises. I felt that I wanted the guidance of an experienced company—wanted to have the benefit of the plans that had brought success to others, plus the benefit of running my own business under an established name that had national recognition.

"Most of the franchises offered were too costly for me. Temporarily all my capital was frozen in the metal. But I found that the Duraclean franchise

offered me exactly what I had been looking for.

"I could start for a small amount. ("Today, less than \$1,000 starts a Duraclean dealership.") I could walk in as a one-man business to start. No salaries to pay. I could operate from my home. No office or shop or other overhead. For transportation, I could use the truck of my car (I bought the truck later, out of profit). And best of all, there was no ceiling on my earnings. I could build a business as big as my ambition and energy dictated. I could pass on as many men as I needed to cover my volume. I could make a profit on every sale—without for me. And I could build little by little, or as fast as I wished.

"So, I started. I took the wonderful training furnished by the company. When I was ready I followed the simple plan outlined in the training. During the first period I did all the service work myself. By doing it myself, I could make much more per hour than I had ever made on a salary. Later, I would hire more, train them, pay them well, and still make an hourly profit on their time that made my idea of retirement possible—and had joined the country club and now I could play golf whenever I wished.

"What is this wonderful business? It's Duraclean. And, what is Duraclean? It's an improved, space-age process for cleaning upholstered furniture, rugs, and carpeted floor carpets. It not only cleans but it sanitizes and spotless up the edges. It does not wear down the fiber or drive part of the dirt into the base of the rug as machine scrubbing of carpeting does. Instead it lifts out the dirt by means of an absorbent dry foam.

"Furniture dealers and department stores refer their customers to the Duraclean Specialist. Businesses men say Duraclean can save them money on fire claims. Hotels, motels, specialty shops and big stores make annual contracts for keeping their carpets and furniture



fresh and clean. One Duraclean Specialist recently signed a contract for over \$40,000 a year for just one hotel.

"Well, there's the business I was able to start with such a small investment. That's the business I built up over a period of eight years. And, that's the business I sold out at a substantial profit before I was fifty."

Would you like to taste the freedom and independence enjoyed by Mr. Holley? You can. Let us send you the facts. Mail the coupon, and you'll receive all the details, absolutely without obligation. No salesman will ever call on you. When you receive our illustrated booklet, you'll learn how we show you STEP BY STEP how to get customers and how to have your customers get you more customers from these results.

With no obligation, we'll mail you a 24-page brochure explaining the business. Then you, and your wife, in the privacy of your home, can decide. Don't delay. Get the facts before your location is taken by someone else. Mail the coupon, now.

DURACLEAN INTERNATIONAL
1-11 Duraclean Bldg., Berwick, Ill. 60015



DURACLEAN INTERNATIONAL
1-11 Duraclean Building
Berwick, Illinois 60015

IMPORTANT INFORMATION will tell you all you need to know about Duraclean. It's a simple, easy-to-learn business. No experience is required.

Name

Address

City State

Have you seen this coupon before?

It has helped
to start
many men
and women
on the road to
greater
accomplishment

Just looking
at it won't
get you
anything...
but mailing it
could lead to
a more
rewarding
future!

The LaSalle coupon is one of
the most often seen coupons in
America. To many of those who have
already mailed it, it has proved a
first step to opportunity.

Right now, ambitious men and women in many walks of life are preparing for better futures with the help of LaSalle part-time training. Whether your goals are increased career opportunities or self-enrichment you owe it to yourself to find out what LaSalle home study can do for you.

For more than forty years, LaSalle has been a leader in home study. It has a large staff of experienced instructors. That is why your training is in good hands, why a LaSalle diploma is a respected credential.

LaSalle offers you many kinds of home-study programs. Your choice is wide. LaSalle gives you modern, comprehensive instruction in many of today's growth

MAIL THIS HANDY POSTAGE-PAID COUPON-ENVELOPE

Cut coupon along dotted lines, fill in your name and address, fold, seal (tape, paste or staple) and mail. No stamp or envelope is necessary.

Please rush me, with out obligation, FREE booklet on the opportunity I have checked:

ACCOUNTING

- Computer Accounting
- Data Processing

BUSINESS MANAGEMENT

- Management Training

REAL ESTATE

- Commercial Training

TRAVEL & TRANSPORTATION

- Computer Travel

SPECIALIZATIONS

- Computer Training

INTERIOR DECORATING

- Computer Training

COMPUTER PROGRAMMING

- Basic Training

LANGUAGE INSTRUCTION

- French
- German

MUSIC INSTRUCTION

- Basic Training

DRAWING

- Computer Training

ELECTRONICS

TECHNICIAN

- Basic Training

STEREOTYPE

- Machine Operation

PRINTING

- Basic Training

ART TRAINING

- Computer Training

DRAMA, ARTS & DESIGN

- Computer Training

RESTAURANT MANAGEMENT

- Computer Training

EDUCATION DEVELOPMENT

- Basic Training

LEADERSHIP

- Computer Training

MANAGEMENT

- Computer Training

HOME/ROBOT MANAGEMENT

- Computer Training

ARMED FORCES

- Computer Training

INDUSTRIAL TRAINING

- Computer Training

ARMED FORCES TRAINING

- Computer Training

INDUSTRIAL TRAINING

- Computer Training

